DOCUMENT RESUME

ED 473 974 CS 511 821

TITLE	Key Objectives Bank: Year 7. Key Stage 3: National Strategy.
INSTITUTION	Department for Education and Skills, London (England).
REPORT NO	DfES-0207/2002
PUB DATE	2002-10-00
NOTE	81p.
AVAILABLE FROM	Department for Education and Skills (DfES), PROLOG, P.O. Box 5050, Sherwood Park, Annesley, Notts NG15 0DJ. Tel: 0845 6022260; Fax: 0845 6033360; e-mail: dfes@prolog.uk.com; Web site: http://www.dfes.gov.uk/. For full text: http://www.standards.dfes.gov.uk/midbins/keystage3/ Year%207%20Key%20Objectives%20Bank.PDF.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC04 Plus Postage.
DESCRIPTORS	British National Curriculum; Curriculum Development; *Educational Objectives; Evaluation Methods; Foreign Countries; *Listening Skills; *Reading Skills; Secondary Education; Semantics; Sentences; *Speech Skills; Student Improvement; Teaching Methods; *Writing Skills
IDENTIFIERS	England

ABSTRACT

In each sub-section of the "Framework for Teaching English: Years 7, 8 and 9," certain key objectives are identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupil's language development. They are challenging for the age group and are important markers of progress. This key objectives bank for year 7 provides information and guidance to help teachers to: translate numerical targets into curricular objectives; focus teaching on those things that will help pupils' progress; and inform assessment tasks. Word level objectives concern vowel choices, personal spelling, and word meaning in context. Sentence level objectives focus on: subordinate clauses; starting paragraphs; stylistic conventions of non-fiction; and the ability to vary the formality of language. Reading objectives highlight: the ability to extract information; the ability to infer and deduce; character, setting, and mood; and independent reading. Writing objectives concern: the drafting process; story structure; the ability to organize texts appropriately; the ability to express a view; and reflective writing. Speaking and listening objectives highlight the abilities to: clarify through talk; recall main points; report main points; and explore in role. (PM)

Reproductions supplied by EDRS are the best that can be made
from the original document.

Key Stage 3
National Strategy

ED 473 974

Key objectives bank: Year 7

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS 511 821

department for
education and skills
creating opportunity, releasing potential, achieving excellence

BEST COPY AVAILABLE

Contents

	Page
Introduction	**1**
Teaching word level objectives	**2**
Word level objective 1: Vowel choices	3
Word level objective 8: Personal spelling	6
Word level objective 14: Word meaning in context	10
Teaching sentence level objectives	**13**
Sentence level objective 1: Subordinate clauses: type, functions, positioning	15
Sentence level objective 8: Starting paragraphs	19
Sentence level objective 13: Stylistic conventions of non-fiction	22
Sentence level objective 15: Vary formality	25
Teaching reading objectives	**28**
Reading objective 2: Extract information	29
Reading objective 8: Infer and deduce	33
Reading objective 12: Character, setting and mood	36
Reading objective 17: Independent reading	40
Teaching writing objectives	**44**
Writing objective 1: Drafting process	45
Writing objective 5: Story structure	50
Writing objective 10: Organise texts appropriately	53
Writing objective 15: Express a view	56
Writing objective 19: Reflective writing	60
Teaching speaking and listening objectives	**63**
Speaking and listening objective 1: Clarify through talk	65
Speaking and listening objective 6: Recall main points	68
Speaking and listening objective 10: Report main points	72
Speaking and listening objective 15: Explore in role	76

Key objectives bank: Year 7

Introduction

Key objectives

In each sub-section of the *Framework for teaching English: Years 7, 8 and 9* (DfEE 0019/2001), certain key objectives have been identified in boldface print. These objectives are key because they signify skills or understanding which are crucial to pupils' language development. They are challenging for the age group, and selected because they are important markers of progress. They are not the only signs of progress, but they are critical ones. They have been selected to help teachers in defining targets and as a focus for assessment.

Over the three years of the key stage, the objectives trace a critical path of progress for pupils. In some cases, the objectives address the same developing skills over three years, but sometimes the focus changes. This reflects the way certain strands rise in significance whilst others are secured and therefore assume less prominence.

Using this bank

This bank provides information and guidance to help teachers to:

- translate numerical targets into curricular objectives, defining what pupils need to do to achieve the standards expected;
- focus teaching on those things that will move pupils on;
- inform assessment tasks, so that critical indicators of progress are addressed.

Each key objective is allocated its own pages of guidance, but this does not imply that teachers should approach them in isolation or teach them in a reductive way. Objectives benefit from being taught explicitly and from being identified and deployed in context. Planning should draw together objectives from word, sentence and text level, and teachers are encouraged to find ways of clustering together complementary objectives.

BEST COPY AVAILABLE

Teaching word level objectives

This section contains a bank of teaching ideas to help the teaching of key word level objectives in Key Stage 3. They are designed to support teachers in teaching spelling and vocabulary systematically and enjoyably, in ways that help pupils to develop a positive perspective on themselves as spellers and in the extension of their vocabulary.

Spelling matters to readers and it matters to writers because it is part of the process of making meaning through the written word. Competence in spelling releases the creativity of the writer. Young writers need to be so confident about their spelling that they can concentrate on composing ideas and making stylistic choices at word and sentence level that reflect the purpose and the context of their writing.

English spelling is more regular than it may seem: there are fewer than 500 wholly irregular words in modern English, but some are words that we use very frequently. Since English spelling is more than 80% predictable, it makes sense to teach spelling systematically, not just incidentally. David Crystal makes that point very clearly in his *Cambridge Encyclopedia of the English Language**:

'If the spelling system contains such regularity, why is there a problem? The answer is complex, but a major factor is that children are rarely taught how to spell. They are made to learn spellings by heart, and are rigorously tested on them, but few attempts are made to explain what it is they have learned. They are not generally told why spellings are as they are, or about how these spellings relate to the way words are pronounced. Without such perspective, spelling becomes a vast, boring and time-consuming memory task.' (p. 272)

It is important to use the bank of ideas selectively since pupils will have met many of the objectives before: less confident pupils may need reinforcement and consolidation, while more able pupils should be encouraged to pursue investigations which develop their appreciation of the origins and patterns of English spelling.

Objectives are explored through a number of activities and are approached from different angles in a deliberate attempt to embed understanding.

Resources

- *Literacy across the curriculum* training file, DfEE 0235/2001
- *English department training 2001*, DfEE 0234/2001
- *Year 7 spelling bank*, DfEE 0047/2001
- Literacy Progress Unit: *Spelling*, DfEE 0475/2001

* Reference: D. Crystal – *The Cambridge Encyclopedia of the English Language*. Cambridge University Press, 1995.

BEST COPY AVAILABLE

W1 Vowel choices

Pupils should revise, consolidate and secure correct vowel choices, including: vowels with common alternative spellings, e.g. **ay**, **ai**, **a-e**; unstressed vowels; the influence of vowels on other letters, e.g. *doubling consonants, softening* **c**.

About this objective

This objective aims to equip pupils with knowledge and understanding that will enable them to make the correct vowel choices in their own spelling. They should be aware of the most likely spelling patterns and combinations, so that the choices they make are informed ones. They should be aware that some vowels are 'hidden', because they are not clearly pronounced when the word is spoken, and they should develop strategies for remembering these spellings. They should be secure in the conventions of adding vowel suffixes and know the rules about the soft 'c'.

This objective should be taught in a number of ways to ensure regular practice and reinforcement once it has been understood. It will be embedded in schemes of work for regular reviewing, and also embedded in whole-school practice for marking written work. Certain parts of the objective may require more sustained focus than others. Continued difficulty with the first part may require further intervention on phonics.

With each convention there is the opportunity to differentiate with examples which are more challenging (e.g. *lovely*...*unfortunately*). Guided reading and writing sessions will provide the opportunity to develop further the practice with a group of pupils who share the same spelling needs. This will lead to the development of conscious and self-aware spellers by the setting up of personal targets and lists, and the practice of peer testing and recording.

What to teach

- The most likely ways of spelling the long vowel phonemes
- Strategies for spelling unstressed vowels in polysyllabic words
- The convention of when to double consonants before adding suffixes
- The rule about when the **c** is softened

Teaching approaches

- **Introducing and investigating the objective**
  - Word sort (1): ask pupils to put a bank of words on cards into groups according to the spelling of the long **a** phoneme. Ask them to identify the most likely spellings of this phoneme (i) at the end of words, (ii) in the middle of words and (iii) in combination with different consonants.
    Words:

mate	late	day	wait	eight	estate	fails
later	trails	snail	waiting	ages	safe	frustrate
fate	grades	stayed	lays	makes	plate	baked
lake	state	play	arcade	change	say	rage
case	aches					

  - Word sort (2): ask pupils to sort the following words according to spelling pattern to discover the most common spelling patterns for long **i** and **e** phonemes when followed by the **t** phoneme.
    Words:

beat	beet	bite	bleat	bright	cheat	eat
feet	fight	fleet	flight	heat	height	kite
knight	light	meat	meet	might	mite	neat
night	peat	plight	quite	right	seat	sheet
sight	site	sleet	slight	spite	sweet	tight
treat	wheat	white	write			

- Ask pupils to investigate the three main ways (and any other ways) of spelling the long **o** and long **u** phonemes. Ask them to work in groups to generate a bank of words containing the sound, sort them by spelling pattern and try to draw conclusions about spelling possibilities.
- Demonstrate for pupils the phenomenon of the unstressed vowel by showing examples such as *interested, vegetable, family*. Give pupils a bank of words which exhibit this feature (see *Year 7 spelling bank* page 2 for a list of examples) and ask them to highlight the unstressed vowels, identify common letter patterns associated with this feature and decide on ways to help remember these words, e.g. *Liam is in parliament*.
- Ensure that pupils understand the difference between long and short vowel sounds by doing a quick 'show me' card activity where pupils hold up a 'long' or a 'short' card in response to a word spoken by the teacher. Explain the convention that words ending with a single consonant preceded by a short vowel double the consonant before adding vowel suffixes such as *-ing, -er, -est, -ed*.
- Ask pupils to carry out an investigation of words that double the final consonant and those that do not, from the list in the *Year 7 spelling bank* page 3. Ask them to produce posters to illustrate their findings.
- In pairs, ask pupils to list **ca**, **ce**, **ci**, **co** and **cu** words and to read them aloud to hear the differences and to find the patterns.

◆ **Teaching in the context of reading**

- Provide pupils with magazine articles. Ask them to find, highlight and record in their personal spelling journals words that have consonants doubled where suffixes have been added.
- During shared reading, draw attention to the spelling of any new and significant vocabulary, noting vowel choices, unstressed vowels, doubled consonants and other features related to this objective. Ask pupils to make entries in their spelling journals where appropriate.

◆ **Teaching in the context of writing**

- Consolidate learning about consonant doubling by using a 'show me' activity with whiteboards. Give pupils base words and suffixes and ask them to write the base + suffix on their boards, e.g. *stop + ing = stopping*. Check which pupils are still not secure with the convention and set them an appropriate target.
- Make this spelling objective a focus for marking following direct teaching and then at all times for those pupils for whom it is a target.
- Ask pupils to write a short piece of nonsense verse which shows the different spelling choices for a particular vowel sound, e.g. *A train with freight, Couldn't wait, It dropped a crate, The loss was great*.

To assess this objective

Monitor the frequency of errors, and check that in independent writing pupils are mastering the convention and are able to apply it with other words. Assessment can be made in the short term through 'show me' activities, but will also be made over time, both on writing which is drafted and on pieces written at speed in timed conditions.

Sample task

After marking a piece of extended writing in which a group of pupils have consistently mishandled the doubling of consonants and the dropping of the *e* before *ing*, for example, in *a-e* verbs (*make–making*), a series of exercises are set up for guided sessions.

BEST COPY AVAILABLE

Firstly, pupils do a sorting exercise to identify for themselves the convention of single consonant verbs ending in the unstressed *e*. The sound of the vowel is the same as the sound of the name of the letter, e.g. *tape–taping*, compared to the short vowel sound in *tap–tapping*, which leads to the doubling of the consonant.

The game of 'The man who came over the hill' – in which pupils construct a paradox based on one word needing to have a double consonant – might follow (e.g. *he likes swimming but not floating; winning but not being a champion*). This leads towards applying the same rule towards verbs of a similar type but having more than one syllable, e.g. *beginning, forgetting*.

This exercise can now be extended to cover all verbs with a long vowel and which end in *e*, for example, *hope*. These do not take a double consonant when lengthened (and is also therefore a focus for objective 3: Word endings). Assessment can be made on how well pupils can identify (and then use) the differences, e.g. *hopping* and *hoping* (perhaps introducing pupils here to the symbol (¯) above the vowel for a long vowel and (˘) for a short vowel).

Following the marking of extended writing, this teacher has reminded pupils of the conventions of vowel choices based on mistakes made in the class, and has devised a spelling test with the words set in the context of a sentence. Pupils are expected to write quickly but are given time at the end when they can proofread and check their writing against their own knowledge. Easy words are there to reinforce the conventions.

Performance indicators
Always sometimes rarely

- Can recognise the correct spelling when reading.
- Can spell words within this convention correctly in a test but not in own writing.
- Can generally spell them correctly in own writing but doesn't always spot the careless error.
- Is a systematic proofreader who can spot and amend mistakes of this type.
- Habitually spells words within this convention correctly, even in timed conditions and at speed.

Example script

I like running
Swimming is great
My sister is tapeing this for me
Stop tapping the table
I like running
In the beggining it rained
Forgetting something is easily done
This writer has written a classic
I was hopping mad
Hoping to see you soon

Commentary

This pupil has mastered the doubling of the consonant and the effect of the short vowel in one-syllable verbs. S/he needs a further focus on suffixes and how they don't change the spelling of the root of the word to master *beginning*. S/he has mastered the long vowel sound with the common word *hoping* but not with *taping*. Further investigations needed on 'Words that end with the letter E drop the E before I-N-G'.

W8 Personal spelling

To continue learning, constructing and checking spellings, pupils should be able to recognise and record personal errors, corrections, investigations, conventions, exceptions and new vocabulary.

About this objective

In Year 7 it is essential to establish routines which give spelling a high profile and which promote accurate spelling across the curriculum. This objective is about pupils becoming self-confident writers, able to call upon a range of strategies to deal with different spelling challenges. It supports pupils in becoming active spellers ('spelling investigators') who have a positive self-image about spelling through recognising and acknowledging those spelling conventions which they find challenging (which are likely to fall into four or five groups), at the same time as recognising those words which they spell correctly, and understanding how they have done that. It gives them the tools with which to tackle the spelling of unfamiliar words – giving confidence in using unfamiliar vocabulary (see W14 Word meaning in context), as well as ensuring competence with frequently used words. Much is to do with the pupil habitually spelling correctly. The hand – and the pen – needs to know how to spell, not just the brain!

What to teach

- The effective use of a spelling journal
- Techniques for effective proofreading
- How to respond to spelling errors identified in written work by the teacher
- How to work towards spelling targets and maintain a positive self-image as a speller

Teaching approaches

- **Introducing and investigating the objective**
  - Establish the use of personal spelling journals.
  - Demonstrate the use of the spelling journal to record target words, the outcomes of spelling investigations, useful rules and conventions, helpful learning strategies including mnemonics, and important new vocabulary.
  - Discuss the process of writing with pupils and locate the place and the importance of proofreading within it. Demonstrate the process of proofreading using an OHT of an anonymous pupil's piece of work.
  - Explain to pupils how and why you correct spellings in their written work. Establish the routine entry of corrected spellings into spelling journals as target words to be learned.
  - Establish a system of spelling buddies so that pupils can support each other towards the achievement of their personal spelling targets. Spelling buddies can, for instance, test each other on their personal target words.
- **Teaching in the context of reading**
  - During shared reading, identify any words that pose a spelling challenge (for example, exceptions to spelling conventions) and that pupils are likely to want to use in their own writing. Ask pupils to enter them in their spelling journals.
  - In pairs, pupils proofread each other's written work and list spelling errors that can be targeted for learning.
  - Discuss new subject-specific words as they appear in class texts; point out helpful ways of remembering the spelling and ask pupils to add these to their spelling journals.

- **Teaching in the context of writing**
  - Establish the use of spelling journals as one of the essential reference tools for use while writing.
  - Reward effective use of the spelling journal and share this good practice with the whole class.
  - Work with a targeted group of pupils to analyse their pattern of spelling errors and agree targets and strategies for improvement.
  - When marking written work, identify words for correction that are to become target words for the pupil's spelling journal. Reward progress made on target words.
  - Allocate some class time to establish the habit of proofreading written work before handing it in.
  - Ask pupils to write a profile of themselves as spellers in which they explain their strengths and weaknesses, their attitudes, their learning strategies and so on.
  - Play 'Flash spelling.' Following the return of marked written work, the teacher allows time for pupils to study the comments and enter target spellings. With books closed, pupils have to write their new target words on whiteboards and display to the teacher for a visual check.

To assess this objective

Assessment of this objective will take place through whole-class activities – e.g. spelling starters – when pupils investigate and build up knowledge and practice of particular spelling types through a whole range of activities. The focus for these activities will often arise from a trawl of spelling errors noted in the marking of written work.

It will also be assessed on the marking of written work and individual use of the spelling journal, and, for example, how effectively pupils make use of the Look–Say–Cover–Write–Check method. The pupil's willingness to recognise that spelling is an issue of presentation will also be taken into account. Assessment of understanding can come through investigations, discussion and 'show me' activities.

Sample task

In their spelling (or language) log, perhaps at the end of a unit of work, or each half term, pupils write (with support if necessary) a self-evaluation, focusing on:

1 the types of spelling mistake which they have been making;
2 the strategies which they have used to make improvements;
3 how successful they have been at improving their spelling, especially when writing without support, in controlled conditions;
4 points for further development.

Performance indicators

Always sometimes rarely

- I can proofread my own writing out loud to myself and hence read what I have written, not what I think I have written.
- I can identify when I have spelt a word wrong, and highlight it myself, even if I don't know how to spell it correctly.
- I can sort words into word classes and make assumptions about other words that will be spelt in the same way.
- I try spelling the word three different ways to see what looks best, before going to a dictionary.
- I go to a dictionary when I know the first three letters or need to be sure.
- I use the Look–Say–Cover–Write–Check method to help me spell the word independently in the future.

BEST COPY AVAILABLE

- I can spell the word correctly both writing at speed and within the context of a real piece of writing – my pen knows how to do it!
- I can select an appropriate strategy to aid my learning of spellings.
- I can explain the conventions within which certain words are spelt.

Example script

These are the spelling mistakes which I have made in my exercise books in the last 6 weeks, and what I have done to master them:

Spelling	Strategy for mastering it in future
buisness	Remember it comes from the word busy and only the 'y' changes to 'i' when it is lengthened - bus-i-ness, like lazy - laz-i-ness
writeing	Remember the rhyme: 'Words that end with the letter E Drop the E before I-N-G!'
writter	Remember that if the sound of the vowel is the same as the name of the vowel it does not double the consonant This word would have to come from the verb 'to writ'
againsted	This word I know how to spell. I would have corrected it if I had proofread my writing carefully (out loud to myself) for accidental errors. I must remember to do that as I go along with my writing, even if I'm in a hurry
is'nt	Remember that the apostrophe here is like the joker in a pack of cards - it takes the place of a missing letter and goes where the letter would be
dissapointed	Remember the prefix is dis-, and that this is added to the root word (like dis-satisfied) Remember this changes the sound of the -a One -s, two -p's
realy	Remember it's the word +ly - real+ly (the word itself doesn't change), like lovely = love+ly (not lovly)
stoped	The p (consonant) needs doubling. This word would come from the verb 'to stope'
consciounce	This is a key word in my RE which I must often practise writing using the Look-Say-Cover-Write-Check method, and then writing at speed and within whole sentences. I will do speed spelling tests on these words with my spelling partner in tutor-time Con + science
definately	Remember the root word is finish, finite, definite+ly

Evaluation

I am cutting down how often I make the same mistake. I am noticing when I spell a word correctly and am marking it in the margin, just like the ones I get wrong, to show that my pen is learning to spell!

I am enjoying testing my spelling partner on the words he gets wrong. Timing how quickly we can spell them right is more fun than copying them out!

I find that when I read my writing out loud to myself I always spot words which I've got wrong. Usually I can put them right. If I can't I try it 2 or 3 different ways in the margin to show I'm experimenting.

Commentary

- This pupil, with support which has been given during guided writing, has been able to locate many of her spelling mistakes into categories. She is overall a competent speller whose misspellings arise from a handful of misconceptions.
- She has also noted which ones are careless errors and that more systematic proofreading would cut these down.
- She has been exposed to key meta-language around spelling, e.g. consonant; root word; prefix; syllable. She will be encouraged to use this language in spelling investigations.
- She has based learning on the words used in her own writing, across the range of subjects in school.

Next steps

The pupil will need more practice, but at a future stage will be ready to:

- locate in her own writing other words which fit into the same category but which she has succeeded in spelling correctly;
- locate other words which appear frequently in her reading and be able to explain to the rest of the class why they are spelt as they are;
- try using her knowledge of words within words, prefixes and suffixes to show the class she can spell the word *anti-dis-establish-ment-arian-ism* and how it can be built up in stages;
- devise her own set of aide-memoires, such as mnemonics, visual memory, etc., for particularly tricky but frequently used words.

She will be further supported by focused spelling targets.

W14 Word meaning in context

To continue developing their vocabulary, pupils should be able to define and deploy words with precision, including their exact implication in context.

About this objective

This objective supports pupils in clarifying the meaning of words when reading and listening, as well as using an increasing range of words in their own writing and speaking. In particular, teaching of this objective should ensure that experimentation and risk-taking with vocabulary is encouraged. The importance of using language appropriate to text type will fall within the teaching of this objective and it will link clearly with objectives S13 and S14 on the stylistic conventions of non-fiction and objectives S15–S18 on Standard English and language variation. It is one of those objectives (such as W8 Personal spelling) which will be written into all schemes of work on a little but often basis.

What to teach

- Accurate use of a dictionary, and effective use of a thesaurus as a means of fine-tuning a choice of words. Include the use of computer software thesauruses, e.g. Microsoft® Word
- How the meaning of a word also includes its connotations
- How some words may be associated with a particular mode of discourse (e.g. speech, not writing)
- How some words are more informal than others
- How the exact meaning of a word is affected by its context
- How the conventions of different text types influence vocabulary choices (see module on writing non-fiction, in *Literacy across the curriculum* training file)
- The degrees of meaning that similar words can have
- Revision of correct terminology for talking about language – noun, verb, adjective, adverb, etc.
- Subject-specific vocabulary that pupils need to use accurately

Teaching approaches

- **Introducing and investigating the objective**
  - Play the 'Connotations' game. Pupils show a positive or a negative card in response to words read out by the teacher. The words are listed in groups according to the majority view. Pupils then consider the lists of words and try to explain why these feelings are connected with them.
  - Card sort: pupils sort cards according to the intensity of the words, e.g. *hot, warm, blistering, scorching, lukewarm, tepid, sweltering*. Pupils could also make their own 'washing lines' of words, using a thesaurus for ideas.
  - Ask pupils to think of words which are used in speech but which they wouldn't usually expect to see written down. Draw up an agreed list and consider what the words have in common.
  - Ask pupils to sort words into three categories: formal, informal, neither. Discuss the outcome and come to an agreement about what makes some words formal and some informal.
  - Set up an investigation into words with classical origins, e.g. *bi, aqua, super, auto, tele, trans, port*. Groups of pupils must find 10 words beginning with the prefix, then work out its original meaning.
  - Text typing game – a card sort in which pupils match text examples, conventions and definitions. They have to explain how vocabulary items give clues about text type.
  - Give pupils a short descriptive text (e.g. a paragraph setting the scene in a narrative) and ask them to try to alter the mood of it by changing up to 10 words.

BEST COPY AVAILABLE

- **Teaching in the context of reading**
  - Draw attention to new or unfamiliar words in a class text, and model how their meaning might be determined from their context and other clues.
  - During shared reading, identify the conventions of different text types, and annotate relevant texts to exemplify them. Focus particularly on vocabulary choices that have been influenced by the purpose and audience for the text.
  - Play 'Beat the poet'. Give pupils a short poem with five carefully chosen words deleted. Their task is to produce a poem which is better than the original. They will have to justify their word choices.
  - From a class text, demonstrate the writer's craft by experimenting with alternative choices of words in place of the originals.
  - Group or paired discussion on a cloze exercise: pupils select the most suitable vocabulary, based on context and type, style or content of text. It can be useful to supply a bank of words representing different levels of formality or with different connotations for them to choose from.
  - After reading a text or a chapter from the class novel, ask pupils to identify a small number of new words that they might like to include in their own writing. They enter them in their spelling journal together with a short sentence showing the word in context.
- **Teaching in the context of writing**
  - Model making word choices while demonstrating writing, making the criteria for choosing particular words explicit. During shared composition, stop at key words (e.g. a significant verb), list a number of suggested words from pupils at the side of the board, and discuss them before the final choice is made.
  - Encourage the use of dictionary and thesaurus during drafting and proofreading processes.
  - Experiment with vocabulary to create different effects, e.g. describing an old man as (a) a tramp, (b) a grandad, (c) a duke, (d) a professor. Writing frames and banks of suitable descriptive words can support pupils in tasks like this.
  - During drafting, ask pupils to read the work of a partner and highlight 3–5 words which they think could be replaced by something better.
  - When marking pupils' writing, reward effective vocabulary choices.

To assess this objective

- The objective can be assessed through observation and discussion during shared, guided and independent reading and writing.
- Assessment will also take place when pupils redraft a first attempt for greater precision of word choice.

Sample task

To help pupils to learn the importance of fine-tuning their choice of words and sentence structure, set them the challenge of writing a sentence – a good opportunity to reinforce that this means a unit of writing which makes sense on its own – which is both semantically coherent and grammatically cohesive, but within a structure which makes this both a challenge and fun. This can be provided by the 'ABC' game. Pupils take any letter within the alphabet and work backwards or forwards to create powerful sentences, where each consecutive word must begin with the next letter in the alphabetical sequence. Pupils are directed towards achieving maximum impact within each sentence, and hence learn that brevity is often a virtue, and changing words can be more effective than adding them.

The principle of this exercise – that every word choice you make in your writing can add to its effectiveness and impact – can then be applied to pupils' writing in more conventional tasks. Further exercises can be devised to focus on word choice within the context of each particular writing task which the pupils undertake.

Performance indicators
Always sometimes rarely

- Can explain the meaning of straightforward words.
- Can explore alternative meanings according to context.
- Can define an increasing range of challenging vocabulary with precision.
- Understands how context affects meanings.
- Has access to different strategies for arriving at meaning.
- Deploys words effectively in shared writing.
- Deploys words effectively in sustained pieces of independent writing.
- Redrafts own writing to sharpen deployment of words.

Example script

This task shows evidence of the process of deploying words with precision.

Example A: Don't ever feed giraffes.
Don't ever feed giraffes haddock.

Example B: Mum never opens parcels.
Mum never opens parcels quickly.

Example C: All boys can't dance.
A bat can't dance.
Boys can't dance, even for girls!

Commentary

Example C shows the process this pupil has gone through before arriving at a sentence which is semantically viable as well as grammatical. The first sentence is grammatically suspect; the first two sentences are weak in meaning, but the third is effective, mainly because of the word 'even', and the creation of a real context. The pupil has worked at deploying words with precision, and the task has not made it immediately easy.

Examples A and B are both examples where modification of the verb has made the sentence more effective.

This activity strengthens the idea of deploying words with precision, and also leads into discussion about sentence level objectives.

Next steps

The pupil will now see how in his own writing adjustments to word choice can lead to more effective sentences.

Teaching sentence level objectives

This section contains a bank of teaching ideas to help the teaching of key sentence level objectives in Key Stage 3. The focus of this guidance is on teaching sentence level objectives in the context of shared and guided reading and writing. The emphasis should be on putting knowledge about language to use, rather than treating it in isolation. The aim is to help pupils write more successfully the first time round, rather than the more traditional model of trying to rescue poor writing after the event.

Good writers tend to be good readers who internalise the structures and techniques that have become familiar through their reading. However, not all pupils make the connection between what they read and what they write. The following recommended **teaching sequence** suggests how sentence level objectives can be taught, drawing first on reading, and then helping pupils to generalise from their reading and apply what they have learned in their writing.

1. Explore the objective

Activities are used to raise awareness of sentence level features and prepare pupils for in-depth discussion. These include:

- analysing how a writer gains a particular effect, then trying it out for themselves;
- carrying out an investigation such as collecting, categorising or prioritising;
- encouraging pupils to generalise from experience;
- carrying out problem-solving activities such as sequencing or cloze to shed new light on everyday language.

2. Define the conventions

At this stage the teacher builds on the pupils' investigations to articulate any rules or conventions. But this needs to be preceded by investigation and exploration so that pupils have a grasp of the language feature before any terminology is introduced. Terminology only makes sense if it is grafted onto existing concepts.

3. Demonstrate the writing

The teacher takes the objective and models for the class how to apply it in the context of a short text. This teaching technique means composing in front of the class, thinking aloud about wording, expression and the choices made.

4. Share the composition

Once pupils can see what the teacher is doing they are drawn into the composition. The teacher will continue to 'scribe' and to lead discussion of language choices but will ensure that everyone is engaged by asking pupils to generate short sections of the writing – for example, by asking pairs to produce 'short burst' contributions that can then be discussed. The teacher focuses pupils' attention on the objective, and discussion revolves around the quality and skill of applying it.

BEST COPY AVAILABLE

5. Scaffold the first attempts

Now the teacher asks pupils to try using the objective in their own writing and supports them by providing a task rich in opportunities for practice, with the support of a prompt sheet, a writing frame or a set of sentence starters, for example. Alternatively, pupils can be helped to concentrate on language choices if the content of what they are writing has been provided. Guided writing, where the teacher sits with a small group to guide their writing and to talk them through the act of composition, or enables pupils to discuss together drafts or completed work, is a very effective way of bridging between shared and independent writing.

Care must be exercised in providing the right kind of support. In due course, pupils should be able to generate their own writing structure and starters, and avoid dependency on ready-made models.

Resources

- Statutory tests 2001 KS2 English, mathematics and science – mark schemes pack 2, QCA/01/695
- *Improving writing at Key Stages 3 and 4*, QCA/99/392
- *Not whether but how: teaching grammar in English at KS3/4*, QCA /99/418
- *Year 7 sentence level bank*, DfEE 0046/2001
- *English department training 2001*, DfEE 0234/2001
- Literacy Progress Unit: *Sentences*, DfEE 0478/2001
- *Grammar for writing*, DfEE 0107/2000

S1 Subordinate clauses: type, functions, positioning

Extend their use and control of complex sentences by: recognising and using subordinate clauses; exploring the function of subordinate clauses, e.g. *relative and adverbial clauses*; deploying subordinate clauses in a variety of positions within the sentence.

About this objective

The objective is about teaching pupils to manipulate sentence structure in order to write effectively. Subordinate clauses are first taught in Year 5 term 2. In Year 7 pupils need to understand types, functions and positioning of subordinate clauses and to practise applying this knowledge in context. Pupils find it easiest to grasp the concept of *drop-in* subordinate clauses than any other type, e.g. *The teacher, despite her desire to watch* EastEnders, *carried on marking*. Pupils should be aware that complex sentences are not necessarily better than simple or compound sentences and that good writing needs a variety of sentence structures. Pupils achieving level 4 begin to use grammatically complex sentences. Variety of sentence structures is a key discriminator for obtaining level 5.

What to teach

- Complex sentences link ideas together. They contain main and subordinate clauses. A main clause is one that is self-contained, that can act as a free-standing sentence. The subordinate clause cannot make sense alone but depends on the main clause for its meaning (Americans call the subordinate clause the *dependent* clause). It is very often heralded by a conjunction which suggests its dependent status (e.g. *despite, although*).
- In many cases clauses have finite verbs, i.e. completed verbs, limited to stay as they are because they have a subject, any necessary auxiliaries and the relevant participle. The sentence *I ought to have been at the play* contains a subject *I*, a verb chain with all its parts, *ought to have been*, and an adverbial phrase, *at the play*.
- Common subordinators:

time	*after, when, since, as, whenever, while, until*
place	*where*
cause and effect	*as, since, because*
qualifying/condition	*if, although, unless, as long as, except*
contrast	*yet, whereas, otherwise*
adding in	*as well as*
describing	*who, which, that, whose*

- In most cases a subordinate clause can be removed, leaving the main clause free to stand alone. For example:
  1. *They played happily, until it started to rain.*
     Until it started to rain time-limits their happy playing, but can be omitted, leaving the main clause to stand alone.
  2. *Nathan, who was filled with despair, left the pitch.*
     Who was filled with despair adds further information about Nathan, giving more detail about how he felt as he left the pitch, but can be removed without altering the basic fact that *Nathan left the pitch.*
- However, there are some cases where the subordinate clause cannot be removed without affecting the meaning of the sentence. These clauses are embedded in that they have to stay put. The commonest conjunction to introduce an embedded clause is *that* used when speech or thought is reported, for example, *The man said that he was at home during the storm.* *That he was at home during the storm* cannot be removed to leave a coherent main clause: it is embedded.
  That is often left out both in speech and writing: it would be more usual to say or write *The man said he was at home during the storm.*

BEST COPY AVAILABLE

Pupils need to understand the use of *that* because it is important for recognising and reproducing reported speech.

- *That* can also be used to introduce a clause which behaves like the subject of the main clause:
  That Nathan was filled with despair was plain to see.
  That Nathan was filled with despair cannot be removed, it is embedded, and behaves like the subject of *was plain*. Such a construct is rare in speech, but occurs in writing.
- Subordinate clauses do not have to have a finite verb: they can be non-finite clauses. They just have the participle without a subject and the auxiliaries, and are usually shorter versions of a relative clause involving *who*, *which* or *that*. For example, *Filled with despair, Nathan left the pitch* contains the non-finite clause *filled with despair*.
  Walking round the corner, Asma was hit by a biting wind contains the non-finite clause *walking round the corner*.
  Non-finite clauses are useful as they are moveable and can provide variety in sentence structure. For example:
  Nathan, filled with despair, left the pitch.
  Asma, walking round the corner, was hit by a biting wind.
- The use of the comma to 'chunk up' sentences is appropriate to teach at the same time as subordinate clauses. Each clause is a 'chunk of meaning', and punctuation is needed to show the boundaries between them if:
  (a) the subordinate clause is placed at the beginning of the sentence, for example,
  While he was paying for his petrol, his car was stolen;
  (b) the subordinate clause splits the main clause, for example,
  Nathan, filled with despair, left the pitch.
- The difference between a clause and a phrase. Clauses need a verb even if the verb is non-finite or understood. Many sports reports contain a string of phrases rather than clauses, for example:
  On the pitch with his team mates in the game, Owais is a demon player.
  On the pitch, with his team mates and in the game are all adverbial phrases but could be misunderstood as clauses. The sentence is a simple sentence with a string of adverbial phrases. Pupils need to know that adverbial phrases can be moved to different positions in the sentence to add variety.
- One of the quickest and simplest ways of enhancing the sophistication of sentences is to start with a verb. It often precipitates a subordinate clause.

To teach this objective through reading

- Use different colours to distinguish between a main and a subordinate clause in selected sentences.
- Investigate the use of commas in a text by looking at where they appear next to a subordinate clause:
  (a) when they come after the main clause (no comma);
  (b) when they come before the main clause (comma between the two);
  (c) when they are dropped in the middle of the main clause (comma before and after the subordinated clause, acting like parentheses).
- Investigate when the additions are a clause and when they are a phrase. For example, *At the top of the stairs, on the landing, Tom waited* contains two phrases (*at the top of the stairs* and *on the landing*) and a main clause, **not** two subordinate clauses and a main clause. It makes what is, in fact, a simple sentence appear complex.
- Investigate what the conjunction does: adds additional information, makes cause and effect clear, adds qualifiers or contrasts.
- Cut up clauses and model moving them around, commenting on the effects on meaning and fluency. Ask pupils to investigate the effects on meaning and fluency of moving clauses around within a sentence.

To teach this objective through writing

- Provide examples of interesting complex sentences. Have fun mimicking the structure with new content as a way of trying it out for size. Try defining the structure as a formula.
- Experiment in shared writing with dropping subordinate clauses into sentences. For example:
  The man turned and smiled after taking a seat beside me.
  After taking a seat beside me, the man turned and smiled.
  The man, taking a seat beside me, turned and smiled.
- Investigate in shared and guided writing the impact of starting sentences with a non-finite verb:
  Turning, the man who took a seat beside me began to smile.
- Try out different conjunctions with the same main and subordinate clauses to discuss the different effects and meanings created (e.g. logical ones *because, so, if, as, though, although, since, whereas, unless,* and temporal ones *while, before, after, till, until, when(ever), once, since*).
- Quick-fire sentence combination – join pairs or three simple sentences to form one whole sentence, in a variety of ways, without using *and, but* or *so*.
- Take a paragraph of simple sentences and add extra layers of reasoning, justification and explanation by transforming the sentences into complex sentences.
- Pause in shared writing when writing narrative and discuss different ways of writing the same complex sentence, by shifting the clause around or varying the structure. For example:
  I want to write, 'Jo ran down the stairs crying bitterly.' I could change the order to emphasise how hard she was crying, so it would read, 'Crying bitterly, Jo ran down the stairs.' Another way to do that would be to move 'crying bitterly' on its own so the sentence reads 'Jo, crying bitterly, ran down the stairs.' Or I suppose I could emphasise that she is running hard to get away from the scene. In that case I need to write 'Running down the stairs, Jo cried bitterly.'
- Set a challenge to pupils to vary their sentences by including complex sentences in their own writing. Ask pupils to check that they have at least two clauses and decide whether they need a comma. They should indicate where they have used complex sentences, then pass their work over to a response partner who checks that the punctuation makes the meaning clear.
- Provide a handful of sentences which exemplify different ways of shaping a complex sentence. These can act as key sentences for pupils to borrow, using the same structures in their own work.

To assess this objective

- Recognise subordinate clauses: starter activities, e.g. 'show and tell' where pupils hold up cards; orally pupils substitute the subordinate clause; pupils underline complex sentences in a text and highlight the subordinate clause. Teacher observes/uses marked texts.
- Explore functions: in groups, pupils discuss and investigate functions and effects of subordinate clauses in a variety of sentences. Teacher observes and notes pupil performance.
- Vary positions: pupils experiment making complex sentences using cut-up clause cards and how varying position alters the effect. Teacher observes.
- Application in context: teacher analyses an extended piece of independent writing, which pupils have done as part of the sequence for writing. Look for evidence of a range of sentence types being used and choice of sentence structure for effect. Pupils could highlight subordinate clauses in their own writing. In guided writing pupils could discuss choices with the teacher.

Higher-attaining pupils may underline in different colours the types of subordinate clauses they have used and state the reasons for their choice. This could form the basis of self-assessment and help teachers assess pupils' ability to craft sentences for effect.

Sample task
Pupils write the opening to a piece of narrative writing that (a) sets the scene, (b) introduces the main character.

They need to include at least three complex sentences and try and vary the position of the subordinate clause. Use simple and compound sentences for variety and effect.

Performance indicators
Always sometimes rarely
- Can recognise subordinate clauses in sentences.
- Can identify function of relative clause.
- Can identify function of adverbial clause.
- Can combine clauses to form complex sentences.
- Can use complex sentences for effect in writing.
- Can use a variety of subordinate clause types in writing.
- Can vary order of clauses.
- Can place subordinate clause first for effect in writing.
- Can embed subordinate clause for effect in writing.
- Can show that choices are made to create effect.
- Can mark clause boundaries accurately with commas.

Example script (opening)
The whole family were going to see their family in Antigua. Ellie couldn't wait. She rememberd to bring her secret diary with her, as if she might forget it she would be very upset. They were at the airport. Ellie's brother Tom, who really got on her nervs, was running round in circles making loud noises. Ellie felt happy although Tom was still making noises. She couldn't wait to get on the plane. She was excited and then her mum said they were going to get on the plane. Although Ellie was excited, she was also a bit scared as well.

Commentary
Although clearly well on the way to doing so, this pupil has not yet fully secured the objective. A variety of sentence structures, simple, compound and complex, have been used. Commas are correctly placed at the boundaries between clauses. An attempt has been made to create a *rhythm* by using sentences of various lengths. The pupil has underlined four clauses. (However, only the first three are subordinate clauses.)

The pupil has used a relative clause (*who really got on her nervs*) to add in additional detail for the reader. The final sentence contains a subordinate clause deployed at the start of the sentence for variety (although it has not been underlined).

The sentence structure is clumsy on occasions, particularly in sentence three. She is also struggling with more complex grammatical structures, for example, *as if she might forget it...* – we understand what she is trying to say but she needs to be shown ways of expressing this more clearly. The pupil needs further practice in identifying subordinate clauses through shared and guided reading sessions and then applying them in her own writing.

BEST COPY AVAILABLE

S8 Starting paragraphs

Recognise the cues to start a new paragraph and use the first sentence effectively to orientate the reader, e.g. *when there is a shift in topic, viewpoint or time.*

About this objective

This objective builds on and reinforces what has been taught in Key Stage 2. Pupils need to understand and apply the different conventions of starting new paragraphs in fiction and non-fiction. The objective has two parts: recognition in reading and application in writing. This objective links with Wr 10 Organise texts appropriately, and should be taught as part of the sequence for writing. The objective is likely to be a priority for all teachers in Year 7.

What to teach

- Cues to start a new paragraph in fiction:
  - Change of speaker
  - Change of time
  - Change of place
  - Change of viewpoint or perspective
  - For effect
- Cues to start a new paragraph in non-fiction:
  - Change of topic
  - To make new point within topic
  - Change of time
  - Change of viewpoint
- That speech markers such as *anyway* and *right* often signal a new topic in speech. Rather than writing these words, pupils should try a new paragraph.

Teaching through reading

- Show a text on an OHT, and ask pupils to code the start of each new paragraph, e.g. by change of speaker, time, topic.
- Use a text where paragraphs have been run together, and ask pupils to identify where paragraphs should start, and why. Support uncertain pupils by saying how many paragraphs are needed.
- Look at the function of the first sentence in each paragraph. How does it alert the reader to the fact that there has been a shift in the subject matter?
- Ask pupils to collect first sentences from paragraphs and write briefly about the way in which they orientate the reader to the fact that a change has occurred.
- Compare the way different fiction texts are paragraphed, e.g. Goosebumps vs Dickens. What effect is each writer aiming for?
- In non-fiction, identify the way paragraphs signal and reflect the structure of the text. For example, a history text may give reasons for William's success in the Battle of Hastings and allocate one paragraph to each reason. A newspaper report may give an overall account of an event, then return to the subject from a variety of different news angles.

Teaching through writing

- Use shared writing to plan a story in six stages with the whole class. Each of the stages could represent a paragraph. Devise an opening sentence for each paragraph, which will orientate the reader to the shift in topic, or signal a new development. Expand on one of the more dramatic paragraphs and ask the class to consider whether it would be appropriate to break up the paragraph into shorter ones for effect.
- In non-fiction, go through a similar process: gather ideas, decide which ones to keep and which to reject; decide on an organising principle, e.g. most important point first, or most telling point last; opening statement and conclusion, one point and illustrations of that point per paragraph. Show

how to organise the sequence. Model how to write the opening sentence for each paragraph.

- To accommodate different levels of ability in the class: vary the complexity of the planned text; require completion of part or the whole of the text; encourage experimentation with different paragraphing methods to see which is most effective.

To assess this objective

- To assess recognition in reading, pupils could be given different text types where paragraphs have been run together. They mark where each new paragraph starts and explain why. Or pupils could be asked to highlight the first sentence of each paragraph and label the change. The teacher could use oral feedback from pupils or annotated texts for assessment.
- To assess application in writing, pupils could review their own writing and note which pieces of writing show evidence of applying the conventions, for example, by filling in a grid. This could also be one of the key objectives used as a focus for moderating writing across the department in English, or as a focus for sampling writing across the curriculum by a literacy working party.

Sample task

As part of a unit on revising the conventions of non-fiction text types, pupils write an argument text – a persuasive letter to their local MP arguing against the closure of their local park.

Performance indicators

Always sometimes rarely

1 can recognise in reading; 2 can apply in writing

In fiction

- Change of speaker
- Change of time
- Change of place
- Change of viewpoint or perspective
- For effect

In non-fiction

- Change of topic
- To make new point within topic
- Change of time
- Change of viewpoint

Example script

Many people use our local park and I am very unhappy about the closure of it. Older people often walk around the park and sit in the flower garden. Younger people enjoy going there to meet up with friends, play football and use the basketball net. At the weekends there are families who like going to the park.

There are many important and interesting events that take place in our local park. In the summer there are cricket teams who play there. There is a five-a-side football legue that plays there all of the year. In November there is a firework display and we always go to it. Sometimes people have picnics in the park.

I don't think the council should sell the park. It would completely ruin most peoples weekend. It said in our paper that houses will be built instead of the park. How can the council possibly think about doing this? I think this is wrong. People pay taxes and the park should be kept open. The council has money and can get money from other places.

Commentary

The pupil has organised her writing into paragraphs accurately. She has used the first sentence in each paragraph to indicate changes. The first paragraph signals to the reader the different types of people who use the park; in the second paragraph she shifts the topic to the events that take place there; and thirdly she changes to talk about her point of view.

The first two paragraphs are more successful in that the topic sentence is followed by supporting information. However, in the third paragraph the topic sentence is followed by three different points (houses to be built, people pay taxes, council has money), none of which is sufficiently developed, which makes the writing sound jerky and disjointed.

She would benefit from planning her writing more carefully, following models more closely, and being taught how to write PEE (point, explanation, example) paragraphs.

Although there is evidence which shows the ability to use the first sentence to orientate the reader, this pupil has not consistently achieved the objective.

S13 Stylistic conventions of non-fiction

Revise the stylistic conventions of the main types of non-fiction: information, recount, explanation, instructions, persuasion, discursive writing.

About this objective

The conventions of each text type will need to be revised separately using the teaching sequence for writing. If pupils are confident in their understanding and use of a text type not all stages of the teaching sequence need to be used. Pupils will find instructional text easier to access than other text types. There are clear links with other subject areas for this objective. An effective whole-school policy for literacy will indicate where responsibility for teaching and consolidating different non-fiction text types lies. The *Literacy across the curriculum* training file (module 2, Writing non-fiction) provides conventions and annotations of all main non-fiction text types.

What to teach

The key word is **revise**. Pupils will be familiar with many of the text types from Key Stage 2 and this objective seeks to secure their prior learning.

- Remind pupils of the stylistic conventions of the text types. Instructions will be most familiar as a Year 5 objective demands that they evaluate the quality of instructions. Least familiar will be the more difficult persuasive and discursive texts which are begun in Year 6. Pupils need to be clear about text types as they will increasingly meet texts which combine types, e.g. persuasion and explanation, or information and discussion, through Key Stage 3.

At text level

- Ensure that pupils are clear about the overall text structure: for example, the stepped nature of instructions; the temporal structure of a recount; the importance of prioritising information within an explanation or information text.
- Pupils need to be able to paragraph within the text to ensure priorities, and to make clear links between ideas.

At sentence level

- Remind pupils that information and explanations are usually in the present tense; that recounts are usually in the past tense; instructions use imperative verbs; and discursive and persuasive writing may move from present to past depending on the use of anecdotes and examples within.
- Encourage the use of connectives to clarify cause and effect, contrasts, qualifying statements, additions and conclusions.
- Pupils need to be taught explicitly the connectives which qualify and add conditions, for example, *although* and *if*.
- Pupils need to be able to use complex sentences to ensure clarity of links between ideas.
- Pupils need to able to vary their sentence construction when appropriate to ensure fluency.
- Pupils need to be able to use pronouns appropriately for clarity and cohesion.

At word level

- Pupils need to be able to choose and use subject-specific vocabulary with confidence and accuracy.
- Pupils need to be able to spell accurately for clarity of communication.

Teaching through reading

- Before studying a text type, ask pupils to share what they know already. Apply their knowledge to an example on an OHP.
- Use examples of the text types and model the annotation for structure and language style.

- Ask pupils to annotate their own examples.
- Ask pupils to devise wall charts of the various text types and their features for reference. These can be shared between classes.
- Choose a leaflet which informs and persuades, for example, a leaflet from a tourist attraction, and ask pupils to pick out features of the two text types.
- Ask pupils to compare instructions from computer games for clarity and effectiveness.
- Use *Just So Stories* and compare with an example of an explanation text. Discuss how far the text features of explanations apply.
- Use a persuasive text and model the way language is used. Look at the way the points are organised and how examples are used to support the point of view. Consider the use of tense. Focus on examples of the impersonal pronoun *you* to see how the reader is addressed.
- Use an advertisement to consider how colour and pictures are used to persuade, as well as the written text.
- Use a television advertisement to consider how music, image and voice-over combine to persuade.
- Listen to a radio advertisement and comment on the use of music and language to persuade.
- Use a discursive text and look at the way it is organised: from the introduction setting out the argument, through to a conclusion drawing the argument together. Discuss the use of contrastive connectives like *yet*, *on the other hand* and *whereas*, and how these are used within sentences and paragraphs.

Teaching through writing

- Ask pupils to reproduce a particular text type after analysing through reading; model a section if needed.
- Ask pupils to use the same information for a variety of purposes, for example: write instructions for a computer game; write a recount of a time when it was played; persuade a friend to go out and buy it; and write a discursive piece discussing pros and cons and evaluating it. Ask pupils to comment on their different language choices.
- Use formal debate as a way of encouraging persuasive and discursive language.
- Encourage extended spoken responses which justify and clarify ideas as a prelude to writing.
- Ask pupils to give verbal instructions on how to get to a different part of the school and to note the importance of gesture to meaning. Then ask them to draw a map and write the instructions. Pupils then comment on the differences in language.
- Model the writing of an opening paragraph of a discursive text on a topic of interest so that it sets out the priorities to be discussed. Ask pupils to write subsequent paragraphs, then model the conclusion.
- Give pupils a discursive text without an introduction or conclusion and ask them to compose it.

To assess this objective

Scrutinise a substantial piece of independent writing in first draft form. Look for a piece of writing that exemplifies the conventions of a particular text type. Focus on one text type and assess each text type over the year. Use the conventions of text types in the module on writing non-fiction, in the *Literacy across the curriculum* training file, as a checklist.

Performance indicators
Always sometimes rarely

- Can select and use main conventions of a text type.
- Can organise ideas in an appropriate way according to the purpose and audience.
- Can use tense consistently.
- Can use vocabulary appropriate to text type and content.
- Can explain how purpose and audience will influence choice of text type.

Sample task

This task is based on the conventions of persuasion.
Write a letter to your MP protesting against the closure of your local park.

Example script

Paragraph one

Many people use our local park and I am very unhappy about the closure of it. Older people often walk around the park and sit in the flower garden. Younger people enjoy going there to meet up with friends, play football and use the basketball net. At the weekends there are families who like going to the park.

Paragraph two

There are many important and interesting events that take place in our local park. In the summer there are cricket teams who play there. There is a five-a-side football league that plays there all of the year. In November there is a firework display and we always go to it. Sometimes people have picnics in the park.

Paragraph three

I don't think the council should sell the park. It would completely ruin most peoples weekend. It said in our paper that houses will be built instead of the park. How can the council possibly think about doing this? I think this is wrong. People pay taxes and the park should be kept open. The council has money and can get money from other places.

Commentary

This script is an extract from a piece of persuasive writing. The pupil has attempted to argue the case for a point of view. The writing makes a point at the start of each paragraph, then attempts to elaborate on it. Value-judgement words seek to influence the reader, for example, *wrong, enjoy, interesting, unhappy*. The active voice predominates. The pupil needs further practice in different forms of persuasive writing, such as leaflets, newspaper editorials or magazine articles. Short sentences need to be used for emphasis after a series of longer, complex sentences. The use of connectives needs to be expanded, for example, *this shows, because, therefore, in fact*.

S15 Vary formality

Vary the formality of language in speech and writing to suit different circumstances.

About this objective

This objective is about varying language according to audience and purpose. Pupils will have some implicit knowledge of this but need to explore more explicitly the effects of word choice and language structures to broaden their awareness, leading towards a more detailed analysis in Year 8. It links to objective S16 Differences between spoken and written language.

What to teach

- How to vary the formality of both speech and writing according to audience. The less well-known the audience and/or the more formal the situation, the more formal the language needs to be.
- What counts as politeness and hence formality in English. Pupils need to know polite ways of asking for things to be used in formal circumstances or with less well-known people, for example, *Would you mind passing me that book?* and informal requests such as *Pass me that book please.*
- That in most circumstances written English needs to be formal.
- Formality works at the levels of grammar and vocabulary. Pupils need to know what counts as formal vocabulary, e.g. terms of address, when to use Mr or Mrs or first names; words for friends, for example, when to use *mates* rather than *friends*.
- How to make a forceful point such as a complaint, clearly, without expressing anger. Anger tends to become informal in its expression.

Teaching through reading and listening to text

- Explore the language required in classrooms, assemblies and interviews by using taped examples to discuss degrees of formality.
- Use a continuum of formal through to informal and place the styles on the continuum:
  Informal ← 1 – 2 – 3 – 4 – 5 – 6 – 7 → Formal
- Listen to Radio 1 and Radio 4 news bulletins and compare the use of formal and more informal speech styles.
- Using a variety of texts, e.g. novel extracts and poems, explain the difference between *slang* and *colloquial English* and how this compares with a formal style.
- Using an example from a suitable television programme for young people, consider the level of formality and why it is appropriate to its audience and purpose. Discuss specific features of informality suited to the audience.
- Ask pupils to keep a language diary for a day, noting when they used formal English and when they used informal English. Ask them to note what informed their choices and what language they used.

Teaching through creating both spoken and written text

- Generate examples of speech which would be re-expressed in different contexts, for example, asking someone to pass the butter, saying goodbye after spending time together. Change the person addressed (e.g. mum, sister, headteacher, etc.) and the context (e.g. breakfast, banquet). Compare expressions.
- Compare relatively formal contexts in speech and writing, for example, complaining about a faulty product. Rehearse the complaint face-to-face in the shop. Teach writing a letter of complaint using shared writing, discussing as you go the best way to express ideas for best effect. Generate useful phrases, e.g. *I wish to complain about… I was extremely surprised to find… I am asking for…*

BEST COPY AVAILABLE

- Provide a letter template to support pupils in writing independently so that they can focus on the language rather than the layout. Invite pupils to attempt some sentences, then read out some samples to compare and copy phrases from.
- Ask pupils to write an introduction about themselves as part of a campaign to be elected as the class representative on the school council. They should comment on their language choices.
- Model the formal expression required in writing a speech designed to persuade a large, though fairly familiar, audience like the class. Discuss the level of formality required when the audience is large and understanding cannot be clarified through question and answer.
- Prepare different news bulletins for Radio 1 and Radio 4, paying attention to the content and language.

To assess this objective

There are two aspects to this objective: spoken and written language. Pupils need to be given opportunities to speak and write for different audiences and purposes and to make considered choices about appropriate vocabulary and language structures, over a period of time. This objective would be assessed alongside the relevant speaking and listening or writing objectives.

Assessment could be done through teacher's brief notes on pupils tackling starter activities, as well as their application in longer written and spoken texts.

Sample tasks

- Set up a task where, in role, pupils are required to use language in a variety of contexts, e.g. pupils are required to show a range of visitors around the school. Explore how their language would vary when showing a new pupil around to showing a school governor.
- Set a piece of written work where students are required to change the level of formality of language to suit the purpose and audience. For example, use a leaflet from a doctor's surgery on the benefits of exercise and rewrite it as an article in a teenage magazine.

Performance indicators (informal writing)
Always sometimes rarely

- Can choose appropriate vocabulary.
- Can choose appropriate form of address.
- Can choose appropriate phrases.
- Can choose appropriate sentence structure.
- Can understand when to use colloquial language.
- Can sustain level of formality.

Example script (extract)

Healthy eating
Hey! You are what you eat. Think about it, it can't be good for you if you over eat or eat too much of the same sorts of food 'cos your body needs a variety of vitamins and minerals to functions well.

Do you want to be fit? And not have spots? Do you want that specal boy or girl to fancy you? Then you need to eat healthy food!

So before you reach for that Kit-Kat or bag of crips - stop! Eat a healthy alternative such as raw fruit and vegetables.

Commentary
The pupil uses an appropriate form of address to a fellow teenager (*Hey!*) and directly addresses the audience with the use of second person pronoun. She also uses appropriate phrases, such as *Think about it, stop!* She uses a variety of appropriate sentence structures – questions, exclamation marks for emphasis and to mark the slightly humorous/chatty tone, short sentences to give a snappy feel to the writing and longer complex sentences for explanations (*if you over eat…*). She shows understanding that it is appropriate to use colloquial forms, e.g. *'cos*. She has chosen some more technical vocabulary (*vitamins, functions*) which are appropriate to the purpose of the text.

The writer has demonstrated the ability to select appropriate language to suit audience and purpose for an informal written text. She needs the opportunity to demonstrate that she can also do this for formal written texts and formal and informal spoken texts.

Teaching reading objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for reading in Key Stage 3. They are designed to support teachers in teaching reading in shared and guided sessions, and to support pupils when they are reading independently.

1. In shared reading

- Use an OHT or enlarged copy to annotate a text to help make the reading process visible.
- Use modelling and demonstration to show pupils how to infer, deduce, use evidence, predict.
- Target questions at different levels of attainment.
- Ensure pupils are fully involved and required to think throughout.
- Use brief 'time out' strategies such as quick pair discussion or asking pupils to note a response in a few words to keep the session interactive.

2. In guided reading

- Focus on those reading skills that different groups need to develop.
- Choose teaching approaches that are best matched to pupils' needs.
- Set appropriate group targets.
- Use questioning effectively, by using sequences of probing questions.
- Engage pupils in discussion by making your own contributions, or by using a 'tell me' approach to draw out more extended ideas.

Resources

- Literacy Progress Unit: *Reading between the lines*, DfEE 0476/2001
- *English department training 2001*, DfEE 0234/2001
- *Literacy across the curriculum* training file, DfEE 0235/2001

R2 Extract information

Use appropriate reading strategies to extract particular information, e.g. *highlighting, scanning.*

About this objective

Pupils need to be taught how to use the full range of reading strategies in order to access subjects across the curriculum. Teaching needs to include opportunities for pupils to experiment with ways of reading for different purposes. Close attention is needed on how to extract specific information from texts. Pupils must be provided with opportunities to hone skills such as skimming, scanning and close reading, both in English and in other subjects. Note-making skills will be modelled and practised. Note-making formats will be used.

What to teach

The main reading strategies which develop efficient reading and focus on the important features of a text are:

Skimming – glancing quickly through a passage to get the gist of it, e.g. looking through a newspaper to see what is worth reading or glancing at subheadings in a book;

Scanning – involves searching for a particular piece of information, e.g. looking up a phone number, finding a date or fact in a longer piece of text;

Close reading – involves careful study and can include pausing to think or look back in order to examine the text in detail.

The following range of activities support these reading strategies: highlighting, text-marking, sequencing, annotating, text restructuring, labelling and cloze exercises.

Teaching approaches

- Give out a non-fiction text, e.g. leaflet or information sheet with both text and image. Ask pairs to take it in turns to find three things they find interesting. Pairs then share their choices with the whole class. Annotate the text to illustrate the range of pupils' responses, e.g. layout (heading/title, caption, image, colour, font size or style, etc.), language (key words, alliteration, familiar or unfamiliar vocabulary, similes) and structure (use of introduction, topic sentences, conclusion). Use another copy of the OHT or enlarged text to explicitly model some of the reading strategies that the pupils used. Articulate the strategies as they are demonstrated. For example:
  I want to get a sense of what this is about so I am glancing over the whole text quickly to get a feel for what it is about... This is called skimming and it helps me develop a general understanding of the text...
  I'm focusing on the headline and first lines as they are large and in bold print. They attract my attention which suggests that they are important...
  The image is large and has a caption which summarises its purpose. It has been included to help me understand and therefore must be important...
  Confirm with pupils how they made their choices.
- Demonstrate scanning using the same non-fiction text as above or, if more appropriate, select an interesting encyclopedia entry on a well-known person. Model looking for a particular piece of information on an OHT or enlarged text. Articulate the process of scanning by showing what ***clues*** there are for finding specific information. For example:
  *I want to find out **who** was involved, therefore I need to look for a name, that is a proper noun, so I'm scanning for capital letters...*
  *I'd like to find out **what** happened so I am scanning the text for an event or an action... This could be an explanation and involve a number of stages...*

BEST COPY AVAILABLE

***Where** was she born...? Well that will be a place name... I need to look for a capital letter...*
***When** did she first...? I'm now scanning for times or dates...*
***Why** did she...? That's a little more difficult as I'm searching for reasons so I need to look a little closer... I may need to read between the lines...*
Demonstrate the roving eye movements across the passage. Use your finger to show how your eyes are going through the text at a pace without reading everything.

- Reinforce scanning skills with simple starters using class dictionaries. In pairs pupils challenge each other to find a particular word on a double-page spread. Variations could be to find guide words or give the definition instead of the word. Adding a time challenge using the whole dictionary may prove popular too!
- Pupils work in pairs to create questions based on a text. Partners then answer each other's questions. This could be a short-burst timed or starter activity. Build in time to allow pupils to explain how they were guided to look for particular information.
- Give groups the same text but with a different focus for retrieving pertinent information, e.g. highlighting arguments for or against, advantages or disadvantages, causes or effects. Groups then present their findings to each other.
- Model text-marking in two different colours, e.g. two different points of view, different examples, fact and opinion.
- Model highlighting key words, points or phrases using highlighter pens or different coloured pencils.
- Use ICT to support teaching strategies. Use the highlighter in the same way as a pen, then delete unwanted text using the 'find and replace' function. Present pupils with an information text on screen. The task is to reduce the text to 50 words without losing the main points (a variation on the mini saga).
- Give pupils sentence prompts in a plenary to consolidate the learning strategy, for example: *We found our information and read our text this way... The best strategy we used was... because it helped us to...*

To assess this objective

This objective could be assessed in many areas of the curriculum, e.g. history, geography, RE, design and technology. Project work or preparation for a talk on a given subject both give rise to opportunities for assessment, as they allow teachers to monitor whether students are collecting useful information, and the degree to which they are being selective about what they collect. They also provide teaching opportunities to introduce a variety of reading strategies, including skimming, scanning and highlighting information for later use. The role of the library or learning resource centre will be central in the planning for this objective.

Sample tasks

- For a starter activity give groups a range of questions on strips of paper which they organise and narrow down as a pre-research exercise.
- Issue pupils with real reading research opportunities in any of the subject areas – or in preparation for written or spoken English work – and provide tasks that require them to find information in a number of ways.
- Pupils could also evaluate their own reading strategies in order to identify reading strengths and areas for improvement. This would be best conducted after explicit teaching of a range of reading strategies.

Performance indicators
Always sometimes rarely

- Chooses the appropriate reading strategy to extract information.
- Has revised finding information quickly by scanning for key words.
- Shows understanding of the gist of a passage quickly through skim-reading.
- Uses close reading to find detail or make comparisons.
- Can ask relevant questions.
- Can highlight relevant pieces of information.
- Can reject irrelevant information.
- Makes use of index and contents pages, and selects words to search on the Internet.
- Can make notes about the researched information.
- Can identify and record sources.
- Can evaluate these strategies.

Example script

Pupils have been working on a project about African Americans in history and are gathering information through paintings from the post-slavery reconstruction era. Each painting has an explanation which helps to reveal important facts about the period. Pupils are given a series of tasks to complete. They must hand in their findings as well as the texts. Below is a pupil's response to collecting information using text-marking and notes at the side of the text.

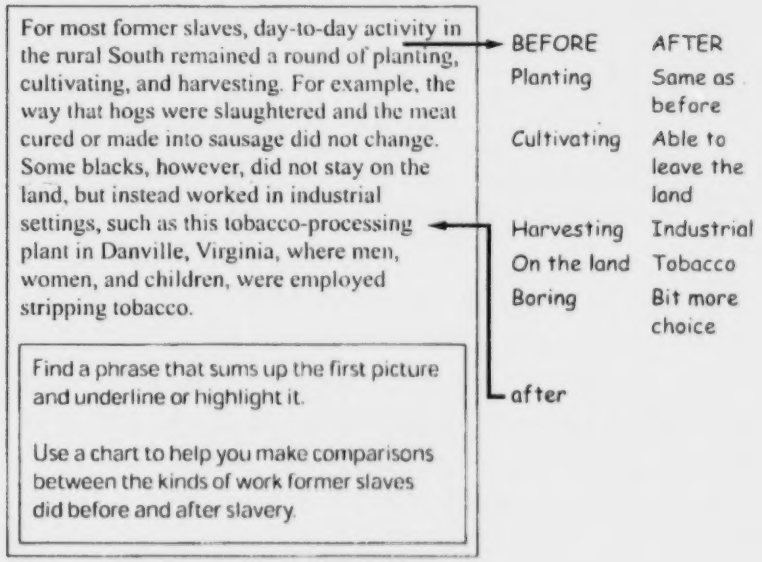
When the Civil War broke out, blacks in the Union army were not allowed to serve in combat units. But by 1863 heavy white casualties caused the government to change policy. By the end of the war, about 10 percent of the Union troops were black. These men fought in segregated units and were led by white officers. A Currier & Ives picture romantically depicts 'The charge of the 54th Massachusetts Regiment on the Rebel works at Fort Wagner, Morris Island, near Charleston' in July of 1863.

So many deaths of white soldiers, blacks needed to help fight the war.

The painting shows you how black and white people fought together in combat units. This all began in 1863 because of so many injured soldiers. 10% who fought were black, even though they were segregated.

What have you learned from this painting? Underline or highlight key words or phrases that will help you write a summary of 2–3 sentences.

BEST COPY AVAILABLE


For most former slaves, day-to-day activity in the rural South remained a round of planting, cultivating, and harvesting. For example, the way that hogs were slaughtered and the meat cured or made into sausage did not change. Some blacks, however, did not stay on the land, but instead worked in industrial settings, such as this tobacco-processing plant in Danville, Virginia, where men, women, and children, were employed stripping tobacco.
Find a phrase that sums up the first picture and underline or highlight it.
Use a chart to help you make comparisons between the kinds of work former slaves did before and after slavery.
BEFORE
AFTER
Planting
Same as before
Cultivating
Able to leave the land
Harvesting
Industrial
On the land
Tobacco
Boring
Bit more choice
after

Commentary

This pupil is able to use a variety of reading strategies to extract information. The first question is a scanning activity and the pupil is able to look for '1863' and focus on the relevant information. The next question sees the pupil underlining key words and phrases to help write a short summary that is effective. In the second piece, the pupil clearly underlines and annotates the text in order to write up findings. Note how the pupil is invited to provide a caption for the picture in the second extract, helping him/her to hone in on precise information. The pupil then goes on to outline life 'before' and 'after', demonstrating a close reading approach.

The task provides opportunities for the pupil to access the information by providing structured and active reading approaches such as underlining, highlighting and using comparative charts.

It is clear that this pupil is able to adopt a range of strategies and is ready to apply these skills to a more challenging information-gathering task.

BEST COPY AVAILABLE

R8 Infer and deduce

Infer and deduce meanings using evidence in the text, identifying where and how meanings are implied.

About this objective

Inference: interpretation which goes beyond the literal information given
Deduction: understanding based on the evidence in the text

The ability to infer and deduce meanings is a key marker for level 4 and by Year 7 most pupils should be able to do this. As this is an area where pupils' ability never ceases to grow, it is important that through Year 7 pupils are given the opportunity to identify where meanings are implied and extend their explanations of their understanding in speech and writing. Some connotations may be culture-specific. It is an opportunity to reinforce the difference between explicit and implicit meaning, and tasks will involve a range of active reading strategies.

What to teach

- Define inference: interpretation which goes beyond the literal information given
- Define deduction: understanding based on the evidence in the text
- How to use a range of strategies to extract, infer and explain meaning
- How to refer to and quote from a text modelling inference and deduction
- How to make links across a text

Teaching approaches

- Revise inference and deduction. Offer a statement on a card and model searching for evidence from the text that supports this statement. Annotate the text on an OHT, highlighting phrases to show any confirming evidence.
- Use a range of statement cards with pupils. In groups, pupils search the text for evidence to support the statement. Give pupils a grid where they record things they deduce or know for sure (or literal information) and things they infer.
- Provide pupils with a colourful advertisement that has only literal information, with all emotive words removed. In pairs or fours, pupils add their own descriptive words or words with connotations. Group feedback should reveal how the emotional impact or ambiguity of words can imply different meanings.
- Provide pupils with the first paragraph of a story, or newspaper headline. Ask them to underline literal information and then predict what the rest of the story or article will be about. Discuss the reasons for similar results and maybe some divergent ones.
- Use a text on an OHT and model where predictions come from, showing how good writers provide us with clues or fiction hooks. As you annotate on the OHT, give pupils in pairs regular 30-second or 1-minute 'time outs' to locate clues and predict.
- Give pupils, in groups, an A3 photograph of the crowd at a football match, or a wedding photo, for example. Give groups 1 minute only to 'read' the text and answer questions about time, place, mood, etc. Take responses and then explain reasons (using enlarged photos) for a lot of similar predictions – text expectations connected to prior reading, genre conventions, visualisation and cultural readings (e.g. we can 'read' a photo of a football match or a wedding as there are clues familiar to us but they may not be familiar to readers from other cultures). Use as a starter or plenary activity.

- Distribute to pairs an enlarged outline drawing of a character from a text; it could be the main character from the class novel at a key point of the text. Ask pairs to add thought bubbles to show how the character could be feeling at this stage of the text. The completed sheets could be displayed on a 'character wall'. Lower-attaining pupils could have a range of prepared bubbles from which they select. Explain to pupils in the plenary how readers use visual and textual clues to empathise and infer from characters in texts, using pupils' responses as a starting point.
- Model 'hot-seating' by asking pupils in pairs to think of two questions each they could ask you (as expert), imagining you are the character pictured in one of the A3 sheets. Have a bank of prepared questions for less able pupils to choose from. Invite one or two pupils to take the hot seat in front of the class.
- Work with a guided group exploring characters' feelings, so that they become experts for the hot seat.

To assess this objective

This objective is likely to be assessed during the reading of any text, literary or non-fiction. As with other objectives it can be assessed through an oral response, a written response or as part of a discussion in a guided reading session, and this will almost certainly follow annotation of the text. The key word here is attitude, both the attitude of the writer to their subject matter, and the attitude of, for example, characters within a narrative.

Sample task

This might begin with a painting or visual image, the meaning of which is explored, and lead on to discussion of how the construction of the image has led to that meaning. Explicit and implicit meaning can easily be highlighted by looking and observing. Short pieces of text can then be read together and the same process followed. Text-marking and highlighting will be used, as well as other active reading strategies (see appendix 1 in module 8, Reading, in *English department training 2001* file).

Performance indicators

Always sometimes rarely

- Can recognise and summarise what is explicit in the text.
- Can deduce meaning and show evidence.
- Can infer meaning and show evidence.
- Can comment on the author's intentions, attitude to the subject and to readers.

Example script

Task: Read between the lines of this passage and write about what you think Jon feels about his situation. Refer to words and phrases which back up what you are saying:

I think Jon wants to go to school so he won't get told off. But if he does go to school he will lose Ryan as a freind.

It could be that he doesn't want to dissaby his mum. Even though he knew his mum would shout at him.

I think Jon was clever enough to make up an excuse but didn't want to because he thought his mum would know.

Jon knew if he didn't go with Ryan he would have no friends. And that will mean he not hanging out with anyone. I think Jon knew he was going to get bullied he went to school.

Commentary

This pupil has mostly recognised what is explicit in the text though she has not shown she understands that Jon takes the risky option. She has inferred the hopelessness of Jon's situation and that he could lose Ryan as a friend if he doesn't go with him, though she hasn't identified at all the implication that Ryan manipulates him. She has successfully caught the implication that Jon is an intelligent boy, and has explored his feelings – '*It could be that...*' However, the presentation of her ideas is not entirely coherent.

Next steps

This pupil needs to revisit this objective frequently to develop her ability to show clearly what she infers and deduces from her reading. She also needs some focused target setting for her writing skills.

R12 Character, setting and mood

Comment, using appropriate terminology, on how writers convey setting, character and mood through word choice and sentence structure.

About this objective

This is an objective which will often be broken down into smaller chunks: setting, character and mood may be looked at separately. It presupposes the pupil's ability to comment on writing in general, and also to pick out evidence from a text to support an opinion. It also implies the teaching of the appropriate terminology. Commenting on writers' techniques will be modelled and then scaffolded in shared reading, and further exploration will take place in guided reading. Reading journals and discussion should provide students with the opportunity to comment on these features from their independent reading. As a bridge to writing, this links well with objective Wr6 Characterisation.

What to teach

- How all texts are constructed and shaped depending on purpose and audience
- How setting and character are deliberately built up through the effects of words and sentences
- How the accumulated effect conveys a mood, for example, adjectives create suspense or mystery
- How to describe the *effect* of any word and sentence choice identified
- How to use appropriate terminology, e.g. word classes (adjectives), sentence types (simple, complex), links to genres (gothic, fantasy)
- The use of textual reference to support comments made about texts
- How non-fiction texts, poetry and drama are crafted differently to novels and short stories, for example, setting and character in drama have visual and aural dimensions

Teaching approaches

- Give pupils a sequencing activity using a key passage (e.g. an opening or ending) that contains a good selection of long and short sentences. As the pupils sequence, they need to discuss the different effects of short and long sentences.
- Model shared reading, using OHT, of the beginning of a text, annotating how the use of particular words and sentences builds up setting, character and mood.
- Provide pairs or groups with a text on A3 and get them to annotate for character, setting and mood using different colours and/or their own symbols.
- Select adjectives and/or key words from an important passage that convey a mood and read out, one at a time; pupils then use whiteboards to respond to what kind of mood is created (e.g. tension). Lower-attaining pupils could have ready-made cards to hold up, with words like 'mystery' or 'excitement' written on them.
- Give pupils a list of words and phrases from a shared text that create a particular kind of mood. Ask them to put them in rank order, e.g. from depressing to hopeful.
- Give pupils, in pairs or fours, a copy of a shared text (a poem would work well here) with the skeleton of the plot or action but with the words creating mood removed. The pupils' task is to choose a mood from a variety of options and select words to create that mood through setting and character.

BEST COPY AVAILABLE

- Use ICT for the previous activity. Pupils could create their own mood by adding text and graphics. The pupils' results could be shared with the whole class (and others) on screen.
- Focus on character, with a guided group, writing a list of questions (and possible answers) for hot-seating.
- Provide pupils with a setting. The task is for pairs to brainstorm adjectives to create contrasting scenes, e.g. a playground that is inviting and a playground that is horrid. Extend the activity by introducing characters and the use of verbs and adverbs to describe the way they move around the playground.

To assess this objective

The objective is likely to be assessed after active reading approaches have been applied to a text, through group discussion, more formal presentation or a written response. R8 Infer and deduce will already have been taught and consolidated fully. The expectation is that, having been taught a range of Year 7 sentence level objectives – particularly those dealing with subordinate clauses (S1), noun phrases (S2), sentence structure (S11) and language variation (S15) – pupils will be able to go beyond explaining their interpretation of what the writer has said, to comment (using appropriate terminology) on how it has been said. This is an activity where the effect of the teaching of the framework will clearly be seen in the degree to which pupils can comment on the language choices the writer has made. Confidence with word level objective W17 Word classes will also be influential in how well the pupil can demonstrate understanding of this objective.

Sample task

When assessing this objective in *shared* reading, the best task could be based on a poem or a prose extract as it can be read closely, as a class, on the OHP. In *guided* reading a short story might also be used, and it can also be addressed with reference to longer texts in a session on independent reading, which would broaden the discussion and encourage breadth of reading as well as depth.

After clarifying the objective with the class, the teacher uses the OHP to model various active reading strategies on the opening chapter of *Fire, Bed and Bone* by Henrietta Branford. These will include annotating the text, highlighting the language which relates to character, setting and mood. Each group will then be assigned one of these three areas to explore, first annotating an acetate copy so that they can report back their findings, using the OHP, during a plenary, and then sending an envoy to the other groups to share their ideas with them and to collect their ideas.

Pupils will then have prepared their ideas sufficiently following the PEE model (point, explanation, example) for an individually written piece, or a formal presentation, in which they address the whole objective, having researched one area in detail themselves, and having discussed the other areas with visiting envoys and in the plenary session. The active, oral part of the process is vital for assessment purposes as well as for engaging with the text, as it will allow assessment of reading skills which may be masked subsequently by the quality of writing.

Performance indicators
Always sometimes rarely

	Character	Setting	Mood
Word level			
Can demonstrate the ability to infer meanings and connotations from word choice.			
Can use specific examples from the text to support their point of view.			
Can use appropriate terminology to describe the writer's techniques, e.g. word order, powerful verbs, noun phrases.			
Sentence level			
Can comment on the effect of varied sentence length.			
Can comment on the effect of a variety of simple and complex sentence structures.			
Can use phrases such as *this suggests, this implies, this tells us* to explain a point.			
Text level			
Can comment on the author's intention and how the word choice and sentence structure has an effect on the reader.			

Example script

Character
The writer writes effectively about the narrator because she conveys the dog as if she was human. Her character helps to build the mood. She is wise and calm (compared to the wolves who sing wild, wicked songs of freedom). The writer has made her sound kind and nice and very clever - she says that she knows a lot about the world she lives in. She is also understanding: 'as children do'. She does not seem to fear the wolves, and she seems to plan things, like knowing when and where she is going to give birth. She is very detailed about what is around her and keeps saying 'I know...' She almost makes fun of other animals like 'the wicked wild cat' and the 'rabbits on the bank are soft and sleek and foolish' - it sounds like she is in control of them.

Setting
I think the setting of the story is excellent, it combines with the moods of the story to create a calm but dangerous feeling about the surroundings. She conveys the setting as a warm, soft, comforting feeling inside, but describes the life outside as being cold, cruel and rough. The writer uses a very detailed description of the setting which puts a clear picture in your head. The only thing which keeps the household warm is a fire, and living with the animals suggests that it takes place in the olden days. They are not a rich family, as they use

BEST COPY AVAILABLE

bedding from the forest, but it feels like they are comfortable. The baby is smiling, even though 'only she hears with me and Humble the wild song of the wolves'. You feel as though the wolves are going to get her.

This is a very warm and comforting place but can also be dangerous.

Mood
The mood is quite tense because the dog says things like 'tomorrow is the day' but what is the day? She keeps us guessing but doesn't tell us exactly.

The first few paragraphs are soothing with words such as: warmth, soft, embers, and heat; yet others use fearsome words like: frail, creep, wild and wicked. One atmospheric sentence is: 'the grey rock pushes like bone through the cold hide of the earth'. This gives a creepy feel and a painful image as if someone fell over and the bone is sticking out of their arm. The writer uses short sentences for different moods. There is a sense of danger when it says 'this is no time to think of freedom' and a sense of peace when it says 'I rest. The fire ticks.' It seems like time is going by slowly. It is peaceful also when she talks about Humble, the cat, creeping in and curling up soft as smoke, and calling the wife 'Comfort'.

Commentary
This pupil has shown understanding in depth of the content of the author's description, and has made a detailed personal response which shows both deduction and inference. She understands the setting, character and mood. In places also she is close to explaining understanding of how the writer has been effective: she has an idea of how the author has contrasted the inside of the barn with the potential danger away from the fire, and she comments on the effect of short sentences. She has commented on word choice without always explaining the effect of the words. She is also aware of the author withholding information to create suspense.

Her analysis, however, could be more sharply articulated if she were able to comment more precisely on the techniques the writer has used and their effect – for example, the alliteration which suggests her disdain for the wild cat and the structure of the sentence about the rabbits, the extended metaphor of the bone and hide, and the simile *soft as smoke*. The way the writer suggests the narrator's self-confidence through the repeated sentence opening *I know where...* is understood, but not the way this device gives rise to a detailed description of the natural worlds in which they live. A focus on these would help her be able to explain more easily how the writer *puts a clear picture in your head.*

R17 Independent reading

Read a range of recent fiction texts independently as the basis for developing critical reflection and personal response, e. g. sharing views, keeping a reading journal.

About this objective

It is important that pupils are supported in their selection of texts, to ensure that every pupil reads independently a range of prose texts which they are both likely to enjoy and which will pose sufficient challenge for them. Tasks will then be structured for pupils to reflect on and discuss their responses. The tools with which to do this will have been developed through the focus on objectives R12–R16 Understanding the author's craft. The objective should be the core element of any whole-school reading policy and practice, and should involve the support of the school library and librarian.

What to teach

This objective is explored in the Year 7 transition unit (DfES 0113/2002).

- Pupils should be taught to read analytically rather than passively, reflecting upon choices they have made and their experience with the text (personal responses to content, characters, style, language, etc.)
- In reflecting upon these responses pupils should be taught to engage with the text and predict what might occur.
- Empathy skills should be developed to enhance the quality of engagement with the characters and author's intentions.
- A range of oral responses to texts should be promoted as a way of sharing views and developing a critical vocabulary.

Teaching approaches

- Develop the use of a reading log or journal with a range of tasks chosen from those suggested below (you may choose to link this with an award scheme). The journal or log will provide the focus for independent, group or guided work or homework. (See the Year 7 transition unit for useful support for introducing a reading journal.)
- Set reading goals with pupils. These could cover a range of genres, fiction and non-fiction, as well as quantity or how frequently they aim to read.
- Provide pupils with recording sheets to make a note of the books they have read and a brief comment about each one. Extend the comments box with options to include reflections on characters or the author's success, changes that could be made to improve the text or what they would tell a friend about the book.
- Respond to and guide pupils' reading with questions and comments on their recording sheets. Create a dialogue with pupils posing questions about texts in their reading record.
- Model different methods of responding to texts in reading journals, e.g. spider diagrams, bullet points, flow charts, grids, poetry and prose.
- Demonstrate or model giving a book talk or writing a review, providing pupils with a structure to apply. For example: *The reason I chose this book was... [blurb, cover, recommendation, review, link with TV/film adaptation, read others by same author, enjoy this genre, etc.] Briefly, this book is about... The reason I enjoyed this book was... A section which really interested me was... because... What I like about this author is... The kind of person who would enjoy this book is...*
- Construct a speaking or writing frame with or for pupils to support delivery.
- Provide opportunities for interactive oral work around a text:
  - Model an interview with an author or character. Create a bank of questions with the class as a starting point.
  - Create a role play based on a text shared with the whole class. Use this as a model for pupils to do the same with their independent reading.

BEST COPY AVAILABLE

This could be a re-enactment or a 'This is your life' activity exploring a character's experiences at various points in the text.

- Use a shared text to model the way the reader thinks and asks questions as she reads (prediction). Engage pupils in prediction activities after they have read the first chapter. Provide stimulus, for example: *Who are the main characters? What are they like? Do you feel encouraged to read on? Why? Why not? What do you think is going to happen? Is there a main problem in the story...something the main character has to overcome? How do you think they will do it?* After finishing the book pupils can reflect upon their predictions to see how far they were correct.
- Create displays around the independent reading the class has carried out. These could include reader recommendations with rewritten blurbs and extracts, a match-the-genre group display (covers, blurbs, extracts, typical characters, settings, events, language style), themed posters or lonely hearts ads for books.
- Introduce challenges with pupils challenging each other to read a text they have enjoyed within a time limit. Follow this up with a rapid reader response recording on tape or video a 1-minute reflection on the book they were challenged to read.
- Use ICT to create a bank of reviews for pupils to access. Explore the simple book reviews available on commercial websites and use these as examples.
- Introduce a reading trail with a range of genres to encourage pupils to read beyond the familiar.
- Establish guided reading groups to allow you to prioritise which pupils to work with. Use extracts from longer texts as the focus of these sessions.
- Establish reading groups who explore the same (or possibly different) texts. Create opportunities for pupils to exchange opinions and views or hold discussions at various stages of their reading. Provide stimulus questions for pupils to explore, for example: *What has been the most exciting/interesting/enjoyable chapter so far and why? Which character do you like best and why? What changes would you make to a character or event? What do you think is going to happen next and why?*
  Encourage pupils to model the types of discussion they experience in guided reading sessions, using a rolling chairperson to lead the activity.
- Shadow the Carnegie book award, exploring what makes a winner. Hold your own book award competition over a period of time to allow a range of pupils to explore the same texts. Pupils should make their recommendations in a short talk to the class.
- Establish a reading partner scheme, using older pupils to help less able readers make progress towards more challenging independent reading. This can take place during your independent reading time or other set times (e.g. registration).

To assess this objective

Opportunities for assessment must be planned throughout the year and will be based on ongoing progress in reading using, for example, the reading journal to assess a pupil's progress through a book, not just on a review at the end. This is where they will demonstrate their active reading strategies such as prediction. These strategies will have been built up in guided reading sessions.

Much informal assesment will take place in the plenary section of a lesson focusing on the reading journal, and will be an opportunity to engage all pupils in a task which is differentiated by their choice of text.

Assessment might also occur through group discussion. Weaker readers will need a prompt sheet for support, and the teacher and librarian will provide effective models for talking about books and writing.

Sample task
This pupil has read *A Long Way from Chicago* by Richard Peck. She has enjoyed it and has chosen to follow it up with the sequel, *A Year Down Yonder*. The focus for her journal has been to describe what she enjoys about the world the author has created and to explain in what way the writer continues to keep her interest in the prologue to the sequel. This is a personal response based on her reading journal.

Performance indicators
Always sometimes rarely
- Can communicate clearly their response to the text.
- Can analyse the process taking place with themselves as readers, and comment on the strategies they use to sort out the meaning themselves.
- Can support their opinions with reference to the text.
- Uses correct terminology to talk about texts.
- Understands the importance of period, culture and social context.
- Shows awareness of how this affects their own response.
- Understands the purpose of the text and the viewpoint of the writer.
- Demonstrates progression in choice and variety of texts selected.

Example script
What do you enjoy and like about the world Peck creates?

In the first story of the book 'A Long Way from Chicago', I noticed as soon as I picked up the book, the first sentence. 'You wouldn't think that we'd have to leave Chicago to see a dead body.' I like this, because it doesn't actually set the scene of the story, it makes you want to read on. When I did read on, I found that unlike a lot of other books, this story doesn't go on and on about the scenery and bore the reader, it jumps right in to the story line and how every thing came to happen.

I like the way Peck describes various people in the story, such as Effy Wilcox, it immediately gives me a picture of an old, ugly woman who seems to always want to be in on the excitement. Peck does this also with the news reporter, Grandma Dowdel and even the rich Banker who hardly comes into the story at all. Peck does this in a way that makes the book funny and enjoyable to read rather than boring. In some books, the writers go on and on describing characters and scenery and the climax of the book comes only at the middle of the story which makes the rest of the story very boring to read.

Peck describes the place quite briefly. It is a very quiet, old fashioned town. Two descriptions stuck in my head, the first of when the author describes the way Mary Alice hates going to Grandma's house because she has to go outside to go to the 'privy'. It tells me that the town is very old and has no modern industry. The other thing that stuck in my head was the description of the 'Coffee Pot Café'. This is a small café where people like Effie Wilcox go to find out more gossip and excitement. Here's how Grandma describes Effie: 'her tongue flaps at both ends'. In the story she's always gossiping and trying to shame Grandma Dowdel so I like it when Grandma always ends up on top...

A Year Down Yonder:
The Prologue of this book gives me an idea on whether the book is going to be a good one. I find out in the first two pages that Mary Alice is heading down south on her own for a year to escape the trauma of the

BEST COPY AVAILABLE

depression in Chicago. Mary Alice obviously does not want to go and live with her Grandma, because she says 'I wished I was two years older and a boy. I wish I was Joey.' This shows me that Mary Alice will be the narrator of this one, not Joey. She also says 'I'd have to enrol in a hick-town school'. It will be good to see how she copes in a different sort of school like this. From reading the first book I think she may come across some bullies but she may win in the end. The first chapter is called 'Rich Chicago Girl' and I think this is what she is going to be called by the other children in the school.

Commentary

This pupil is clearly following her own tastes in reading, and is able to give her personal response to what she likes. She shows evidence of appreciating the importance of the period, culture and social context and supports her opinions with reference to the text. She has shown she can use some correct terminology, though she might explore the narrator's role further in the first book. She hasn't analysed here her own process of reading, but she shows that she is aware of the writer doing things to keep her engaged.

Next steps would include guided reading sessions in which she focuses explicitly on the reading strategies she is using.

Teaching writing objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for writing in Key Stage 3. They are designed to support teachers in teaching writing in both shared and guided sessions, and to support pupils when they are writing independently.

In shared or guided writing sessions

1. Keep the focus on the objective

- This means moving swiftly through some parts of the composition, but spending the bulk of the time on the key objective.
- Avoid being side-tracked – keep the focus clear.
- Continually refer back to objectives that have been taught previously, to keep them 'alive'.

2. Rehearse sentences aloud before writing

- Model how to think up a sentence and orally revise it before writing.
- Demonstrate how you listen to the impact of a sentence. This helps to avoid too many errors and allows for revising before, rather than after, writing.
- Emphasise the need to apply spelling strategies and to punctuate as automatic habits that do not interfere with composition.
- Model how to refer back to the initial plan, brainstorm or mind map.
- Use a 'crib' that you have prepared earlier when you are demonstrating something, to ensure you cover all your intended teaching points.

3. Constantly reread

- Encourage constant rereading as it helps to check that sentences build on each other, and to spot errors or places to improve.

4. Model writing one step at a time

- Purposefully focus attention on modelling aspects of writing that most pupils find difficult, or that have not yet become an automatic habit.
- Model the features of writing that pupils have not yet accomplished, then help them move from one level to another.

5. Prompt, sift, analyse and evaluate contributions

- Every pupil should be challenged to apply and try. Provide brief pauses for pupils to discuss in pairs, to jot ideas down, or to compose a short section of text on a whiteboard.
- Challenge, and do not necessarily accept first ideas. Avoid voting on which is best. Ask for explanations, reasons and justifications.
- Demonstrate how a first idea can be improved.
- Establish the habit of 'writing as a reader' – write suggestions down and then think about which ideas are the most effective, and the impact on the reader.
- Avoid over-reliance on the same eager pupils with their hands up. Use them for good examples, but also ask others, by directing questions and requests at them. Use misconceptions positively for teaching points.

Resources

- Statutory tests 2001 KS2 English, mathematics and science – mark schemes pack 2, QCA/01/695
- *Improving writing at Key Stages 3 and 4*, QCA/99/392
- *Not whether but how: teaching grammar in English at KS3/4*, QCA/99/418
- *Grammar for writing*, DfEE 0107/2000
- *Literacy across the curriculum* training file, DfEE 0235/2001
- *English department training 2001*, DfEE 0234/2001

BEST COPY AVAILABLE

Wr1 Drafting process

Plan, draft, edit, revise, proofread and present a text with readers and purpose in mind.

About this objective

Many pupils will be able to handle a range of written tasks but will require further support in producing polished pieces, through the explicit teaching of the drafting process. Tasks will be set up during shared writing for each step in the process and a sample – or amalgam – of pupils' own writing (or the teacher's own writing) will be used to demonstrate the process. Guided writing sessions will also be planned to focus on this. The early steps – i.e. plan and draft – are likely to be taught separately from the post-production steps of edit, revise, proofread and present.

It is crucial that pupils are given real opportunities to write for audiences beyond their teachers. This will help pupils to focus and adjust their writing, keeping in mind their intended audience.

Teaching pupils how to edit and revise work at word, sentence and text level will enable them to approach the process at all three levels and will also indicate which area may need most concentration. The place of ICT in editing and revising should be given prominence. This objective links well with objective W8 Personal spelling.

What to teach

Pupils should be taught how to:

- **select the appropriate planning process**
  - brainstorm, for example, on sticky notes, to aid categorisation;
  - 'for and against' columns, especially when writing discursive essays;
  - sequence for instructional writing;
  - storyboard for narrative or any writing which involves a sequence;
  - charts, flow charts and diagrams;
- **draft**
  - rehearsing aloud in preparation for writing;
  - rereading;
  - using holding words, blank spaces or question marks to indicate places to return to;
  - leaving alternate lines blank or leaving a blank page opposite, for writing in amendments;
- **edit**
  - how to annotate text in preparation for change, for example, using text-marking and questioning the text;
- **revise**
  - making the changes that have been identified at the editing stage, including checking for fluency, and possible further editing;
- **proofreading**
  - checking for technical errors of spelling, punctuation and grammar;
  - reading the work from the end, focusing on one sentence at a time;
  - reading aloud exactly what is on the page;
- **present for publication**
  - the appearance of the text needs to be matched in terms of its legibility and suitability to its purpose and audience, including appropriate layout and use of ICT.

Teaching approaches

- Share a number of planning formats that have been taught and articulate the thought processes for making the selection of the most appropriate one for the task.
- After modelling a variety of planning diagrams, ask pupils to represent the subject matter of a non-fiction text in diagrammatic form. Consider together the relative merits of different types of diagram, such as a pyramid to show an argument building up, a circle to show a repeated process in an explanation, a flow chart for a chronological text.
- Offer a completed storyboard and work with students on building up the story from captions to a complete text.
- Present two versions of the same text at different stages of the writing process. Consider together what revisions have been made and possible reasons for the changes. The pupils could then complete the final redraft.
- Offer two versions of a poster – the draft containing textual information in a straightforward way and the final version with improved use of layout, font, colour, style of illustration, etc. Annotate the second to identify the changes and discuss its success in terms of purpose and audience. Follow up by offering another draft poster and ask pupils to transform it. Pupils could then be invited to annotate each other's work; successful efforts could be shared on OHT during the plenary.
- Demonstrate text-marking of a draft to show possible changes, asking the following questions:
  - *Does it make sense?*
  - *Does it meet its purpose?*
  - *Does it hit the target audience?*
  - *Is the level of formality of the language suitable?*
  - *Are the sentences varied?*
- Organise a jigsaw activity for proofreading. Expert groups each focus on a different element of proofreading. Home groups collate the information.
- Pupils agree a checklist of criteria to use when drafting.
- Set up response partners. Get pupils to devise questions based on their intentions when writing. For example, in a narrative piece: *Does the opening make you want to read on? Do you want to find out what happens to a particular character? Are you scared at any point?* In an instructional piece: *Can you perform the task? Were you confused at any point?* Response partners are also useful for proofreading.
- As a class, produce a summary of how they would tell a different class how to plan, draft, edit, revise, proofread or present. This summary could be constructed from the feedback from several plenary sessions.

To assess this objective

The objective lends itself to being assessed over several weeks as well as in other subjects across the curriculum. Assessment will take place individually on pupils' own writing and on the process by which they arrive at the final presentation. It will also be assessed, however, in plenary sessions when the impact that, for example, planning and proofreading have on the final product can be evaluated by reviewing first and final drafts together. Good practice will include plenty of self- and peer assessment.

BEST COPY AVAILABLE

Sample tasks

Stage 1: plan and draft

- To learn how to plan the structure of a text, pupils are given a jumbled version of a piece of writing. In pairs they decide in what order the paragraphs should come, and report back on the signposts that led to their decision. The teacher then models the opening of a similar piece and the pupils must plan the remainder. Only their plan is assessed.
- Groups discuss different planning formats and decide from a range of tasks which ones best suit each planning format.
- Pupils are given a simple writing exercise to do in a short time span, and are then expected to make five decisions about what could be done at the redrafting stage to improve it.

Stage 2: edit, revise, proofread and present

- Teacher sets specific targets for the second draft. Teacher models redrafting, using the OHP, and makes the writing process explicit. Pupils take a paragraph of their own writing and rewrite it, using the redrafting checklist and comparing versions in the plenary.
- Pupils are set the task as a class to reread their own writing, *out loud but to themselves*, in order to read their own writing without skim-reading. This is the only way to ensure that they really do read what they have written and not what they think they have written. They are then challenged to find as many errors to correct and changes to make as possible, and are rewarded for what they find and change. They are then expected to do this habitually, and especially before presenting any writing to a different audience.
- Pupils undertake self-assessment after presenting the final copy, using the checklist to comment specifically on how they have responded to their own writing.

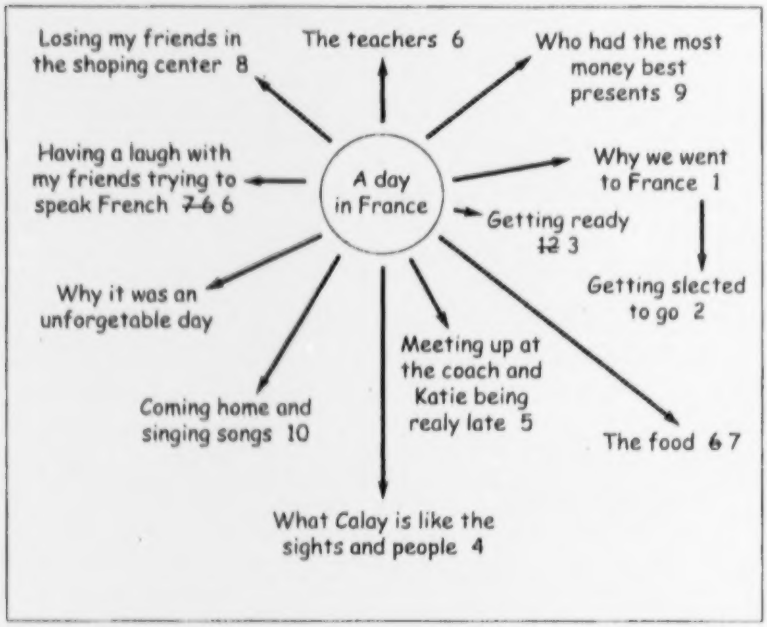
Performance indicators

Always sometimes rarely

- Can choose and use a planning format appropriate to the task.
- Can understand that effective writing has usually been redrafted.
- Can show awareness of the aim of the task and its audience.
- Can comment on how the planning and drafting has had an impact on the final presentation.
- Can make self-directed changes at word level:
  - can identify and correct spelling errors;
  - can make refinements of word choice.
- Can make self-directed changes at sentence level:
  - can correct punctuation, especially replacing the comma splice with full-stops.
- Can make self-directed changes at paragraph level:
  - can organise ideas into structured paragraphs;
  - can use connectives effectively to signal new developments.
- Can make self-directed changes at whole-text level:
  - can add detail;
  - can edit out irrelevant parts.
- Can rewrite text developing the shape of the whole piece.
- Can collaborate with a writing partner to proofread text.
- Can read their own writing out loud to themselves to facilitate identifying errors in their own writing.
- Can make decisions about presentational features, including the use of ICT, which enhance the effectiveness of the text and take into account purpose and audience.

Example script

Planning (e.g. numbering points to shape writing), first draft introduction, second draft introduction (showing examples of proofreading, e.g. self-correcting).


Losing my friends in the shoping center 8
The teachers 6
Who had the most money best presents 9
Having a laugh with my friends trying to speak French ~~7 6~~ 6
A day in France
Why we went to France 1
Getting ready ~~12~~ 3
Getting slected to go 2
Why it was an unforgetable day
Meeting up at the coach and Katie being realy late 5
Coming home and singing songs 10
The food 6 7
What Calay is like the sights and people 4

Here is the introduction and redrafted version of this piece.
The underlining represents the pupil's own corrections.

On <u>wenesday</u> 3rd May, we went on <u>atrip</u> to france. We went to <u>calay</u>. We went on this trip as part of our <u>french lessens</u> at school. We had to pay £20 in deposits. I have never been abroad so <u>i</u> was looking <u>forword</u> to it and a bit scared. I wanted to try out my <u>french</u>. / Before we went, I had get my money changed to <u>french</u> money and my mum got me my first passport.

On Wednesday 3rd May, my class went on trip to Calais as part of our French programme at school. Our teacher thought that it would a chance for us to pratis all the French we have been learning. I have never been to a foreign country, so I was quite nervous and very excited.

The preparations for the trip went on for weeks like a miltrary operation! I made sure that my money was converted into French francs (not Belgum ones). For the first time ever, I felt like I has to take responsibility and my mum felt the same and applied for my first passport.

BEST COPY AVAILABLE

Commentary

This pupil is able to demonstrate evidence of planning and structuring a piece of writing. While there are issues around spelling, the pupil is able to make adjustments in the second draft as well as select more interesting vocabulary. There is evidence that the planning is used to shape the writing and the pupil recognises that an introduction is needed. The pupil makes the opening sentence more interesting by adding more detail. The second draft also demonstrates an ability to proofread and adjust accordingly. The piece is written for display as well as for presentation in assembly and the pupil is able to write with interest, adding exclamation marks and other punctuation to guide her through presenting the piece.

Wr5 Story structure

Structure a story with an arresting opening, a developing plot, a complication, a crisis and a satisfying resolution.

About this objective

Story writing needs to be broken down to its constituent parts to be taught thoroughly. As this objective deals with the overall structure of a story it should be taught through reading and reading-related activities. Objective R15 Endings will certainly be taught as part of the preparatory work, and pupils will first identify the different stages within this objective by analysing a range of narrative extracts. Particularly effective for this objective are fairy tales and narrative poetry, as in each genre each stage is clearly signalled.

Because of the importance of planning the structure, it clearly has links with Wr1 Drafting process, Wr6 Characterisation and Wr7 Narrative devices.

What to teach

- Planning a story with an emphasis on how the story will unfold and having a clear idea of how the story will end
- Experimenting with different story openings
- Building towards a crisis in the narrative
- How to include a complication and resolution in order to hold the interest of the audience

Teaching approaches

- As a starter activity, read out opening paragraphs of stories and ask pupils to identify the genres.
- Select a story idea and model writing an opening to the story. Experiment with structuring different openings (three or four sentences will suffice), for instance, dialogue, action or description. Having modelled two or three story openings, pupils can then consider which is the best and why, for example: *Is this opening interesting? Do I want to read on? Can I picture the setting or character?*
- Read a story minus the ending. Brainstorm possible endings. Select one idea and use this as the basis for modelling an ending. Articulate reasons for choices, reject unsatisfactory endings and demonstrate the need to leave the reader feeling that the story is complete. Experiment with including a twist, a moral or an element of mystery in the endings. Ask: *Is there a satisfactory resolution to the complication? Do I feel happy/satisfied/cheated by the ending? Was the ending predictable or surprising?*
- Prepare, for shared reading, a short story or story plan that lacks a complication, crisis and resolution. Brainstorm possible scenarios. Model including these in the story.
- Present pupils with various endings to a story or plan previously read. Consider which is most or least successful and why. Now, ask pupils to work on their own ending to this or another story.
- Give pupils a story opening or ending cut up into seven or eight sentences. Experiment with changing the order. *Does the genre change? Which is the most successful and why?*
- Experiment with changing the complication in a familiar story. Consider how changing the complication alters the story in terms of genre, audience and resolution.
- Pupils write two versions of story starts or endings and then swap with their response partner and record responses. Encourage pupils to ask questions about character, events, setting, areas of confusion or ambiguity, for example: *Why did he do or say that? Where does this happen? How does he feel?*

BEST COPY AVAILABLE

- Ask pupils to write individual endings to a story. In the plenary, read the original ending and compare it with what the class has written. Evaluate the original and the alternatives in terms of: *Does the ending satisfy the reader? Is the complication resolved? What is the twist or moral?* (It is not a case of the original necessarily being the best, or a competition to see who has written an ending closest to the original.)
- Questions that are useful to generate response during any stage in the writing could include:
  - *How do you see your story or character developing?*
  - *Does that create a picture in your mind? What's missing?*
  - *Has the audience or genre changed?*
  - *Would that character really do that?*
  - *Are there any unsolved questions for the reader?*
  - *Are you satisfied with the ending? Is the reader?*
  - *Does the opening hook the reader? How?*
  - *Can you suggest one way in which that paragraph could be improved?*
  - *Who is your audience?*

To assess this objective

First of all the planning of the structure can be assessed, and then the constituent parts of the objective during the unfolding of the writing of the story.

Sample task

One way to support planning is to provide pupils with particular sections and give them the task of planning the next section, using the checklist of features which has already been compiled, such as arresting openings, crises, satisfying resolutions, etc.

In this task pupils are constructing two contrasting sections of a suspense story, set in everyday surroundings: the opening and development of a calm and ordered scene, and the point from which the build-up of suspense is greatest – in this case a visit to the grandmother in an unfamiliar house where all is not as settled as might first appear.

The class has first explored in group discussion examples of writerly techniques such as withholding information, setting up a false sense of security, and the use of the senses and powerful verbs to create effective description. Writing of parts of each section has also been demonstrated and shared by the teacher. This script is in first draft stage – pupils have shared their 'best sentences' or 'best paragraphs' with the class and discussion has taken place, before the next draft, of noun phrases which would make the description more sharply focused.

Performance indicators

Always sometimes rarely

- The writer can construct an arresting opening which 'hooks' the reader.
- The plot undergoes development, and the setting is established.
- The complication is developed within the realms of reality.
- The crisis is sustained with a greater intensity of writing.
- The resolution has an air of finality, even if the conclusion is left in the air.
- The ending links up with the beginning.
- The story overall has textual cohesion.

Example script

Opening
The moment the door opened Stacey smelt the warm smell of her favourite chocolate muffins baking in the oven and she could see the flowery wallpaper in the hallway. Immediately the welcoming figure hugged her and smiled. Stacey's face lit up with happiness.

'Oh, Lovie!' Stacey's Nan managed to say.

Complication
Something woke Stacey. What was that, she thought. It was a quiet rattling noise. Even though it was probably nothing, Stacey's heart pounded. She had to find out what it was. What if it's a robber, a murderer or ... Nan! She might be hurt, she thought. She hauled herself up, pushed her hair away from her eyes and around her ears. Then she moved the blanket aside and weaved through the boxes. The floor boards creaked. She tiptoed down the stairs. They looked longer than she had imagined. Nothing. Stacey went back upstairs, slowly, not to wake Grandma up. She checked her room just in case. It's nothing, she thought.

Stacey tried to get to sleep. The moon was shining bright, casting shadows...

Commentary

Opening
The planning on setting this scene has given rise to an arresting opening which is supported by the senses' description of the bread and the wallpaper. The introduction of Stacey's Nan (without naming her initially), the effect on Stacey herself, and the short piece of direct speech have been organised into effectively controlled sentences. She has deployed her verbs effectively and she has in a few sentences established both a clear setting and an expectation of the storyline.

Complication
The pupil has used the opening sentence to set the style for this section of the story where short sentences are intermingled to create suspense. This highlights the suspense while still maintaining a sense of reality. The description of how she gets out of bed also effectively establishes the setting, and the inclusion of Stacey's thoughts provides a balance between the writer wanting to get across her fear while still objectively describing what is happening. Use of the subordinator *even though* adds to the build-up. Although the pupil might in a second draft describe further the experience of being downstairs in the dark (in an unfamiliar house) this passage shows some of the intensity of writing which will be further developed on the moment of crisis.

Next steps
As part of the process of story writing the pupil will continue to be taught techniques of word choice and modification, and sentence building. These might be practised in starter activities. The stories being created by this class also provide the best material for meaningful and enjoyable sentence level work.

BEST COPY AVAILABLE

Wr10 Organise texts appropriately

Organise texts in ways appropriate to their content, e.g. *by chronology, priority, comparison*, and signpost this clearly to the reader.

About this objective

This objective links with S8 Starting paragraphs, S13 Revise stylistic conventions of the main types of non-fiction and Wr1 Plan, draft, present. It focuses on the overall structure of texts. It requires pupils to understand how different text types are structured, according to audience and purpose, and to use a variety of techniques in planning their own writing, e.g. highlighting or numbering notes, using planning formats such as paragraph boxes, categorising information, organising writing under topic sentences. Pupils need to be taught this objective as part of the sequence for writing, by analysing model texts, teacher modelling and in shared and guided writing. Some pupils would benefit from the more structured support of a writing frame. This objective is particularly relevant across the curriculum.

What to teach

Pupils should be taught how to:

- explore texts to discover how they have been organised and the signposts of particular sorts of organisation;
- plan their writing in a variety of ways;
- match the styles of planning to content and purpose;
- use a range of organisational signposts.

Teaching approaches

- As a starter, provide samples of writing organised in a variety of ways for pupils to match to descriptions of the kind of organisation employed (e.g. *chronological, priority*) and then take feedback on how the decisions were made.
- As a starter activity, call out types of writing that pupils might have been asked to do in school, for example, write up a science experiment, evaluate two designs in design and technology and say which is better, or write an essay about the causes of the First World War, and pupils respond by showing choice cards (e.g. *chronology, priority, comparison*) to say which sort of organisation would be the most appropriate.
- Suggest and teach a variety of ways of planning appropriate for different tasks, e.g. storyboarding (even for non-fiction texts), columns for and against or similar and different, brainstorming and then numbering in order of priority.
- Use the 'connectives as signposts' handout (handout 3.1 in the *Literacy across the curriculum* training file), cut up into small cards and ask pupils to sort the connectives into types.
- Cut up an information, explanation or description into paragraphs and ask pupils to put the paragraphs back into the best or the correct order and then to explain how they made decisions.
- Annotate a text with a particular structure on OHT to show how it has been organised, and highlight the organisational signposts.
- Ask pupils to give each paragraph in a text a title and then present the titles as a flow diagram. Pupils then write in the links between the paragraphs along the arrows in the diagram.
- Deconstruct a text and model presenting the organisation as a diagram. Next, ask pupils to plan another text using a similar diagram or plan.
- Provide pupils with the topic sentences from a given text and ask them to provide development, exemplification, etc. of their own. This could form the basis of a guided session.

- Take a clearly organised text and blank out the signposts. The pupils' task is to provide their own signposts. Pupils then discuss their choices and, if appropriate, compare theirs with the original.
- Provide a text with missing topic sentences and ask pupils, in pairs, to provide the topic sentences, making the organisation clear. Their suggestions could be displayed or shown on an OHT.
- Provide pupils with two pieces of information, two explanations or two descriptions and then ask them to write a comparison. For example: *Take a description of a city at night and a description of the same city in the daytime and then write a comparison of that city at two different times of day.* Or: *Take information about children's diet in the 1950s and children's diet today and then write a comparison of eating habits.*
- In groups, ask pupils to draft paragraphs onto separate pieces of paper. Allow them to experiment with ordering the paragraphs in a variety of ways before sticking the paragraphs onto a large piece of paper. They should leave gaps between the paragraphs in order to write in connections or to amend the first or last sentences of the paragraphs.
- Use given connectives of a particular type as paragraph starters around which the pupils write their own text, in pairs. The paragraphs could then be collated and put together into a whole text.
- Ask pupils to highlight the organisational signposts in their partners' work as part of a plenary activity.

To assess this objective

It is important that pupils get into the habit of planning their writing, increasingly independently, in order that it is well structured. To communicate the value of planning, teachers can include assessing pupils' planning as well as their final written text, and how well they have used their plans. Assessment could focus on how appropriate and useful the chosen planning format was, how carefully pupils have followed their plans (a common problem is that they ignore them!), and how this has impacted on the organisation of their writing. For pupils using plans supplied by the teacher, assess how effectively they have used them. Pupil self-assessment is crucial in moving pupils into independence. Peer assessment, perhaps by response partners, could also be used.

Sample task

As part of an introductory unit on Shakespeare, pupils research into the life of Shakespeare, focusing on his life, his work and why he is still relevant today. They organise their notes, plan and write an information text for new Year 7 pupils.

Performance indicators

Always sometimes rarely

- Can use a given planning format.
- Can choose own planning format.
- Can select or design an appropriate planning format.
- Can use planning format to organise writing effectively.
- Can use a writing frame effectively.
- Can organise writing chronologically.
- Can organise non-chronological writing.
- Can organise writing in a way that is clear to the reader.

BEST COPY AVAILABLE

Example script (extract)

Plan
- Introduction: who he was, dates, why famous
- Early life: family, home, school
- London: plays, other playwrights, actors
- The Globe: Shakespeare's globe, modern Globe
- Social background: the King, Queen, fire, plague, houses, clothes
- Why he is still relevant: where plays performed, why people watch them

Shakespeare is the most famous and important playwright and poet in England and wrote more than 37 plays. Shakespeare was born in Stratford-on-Avon in 1564 and he died in 1616 when he was aged 52.

His parents were John and Mary Shakespeare and his father was a merchant and craftsman. His parents were quite rich and his mother's family owned land. He had 4 brothers and 4 sisters. We don't know for sure about school but he probably went to parish school and studied latin. He married Ann Hathoway when she was 26 and he was 18. In 1582 they had a daughter called Susannah and in 1585 they had twins called Hamnet and Judith.

In 1585-1594 he went to London. First he was an actor and then he started writing plays. His first play was Henry V1. He wrote plays for the king's men theatre company which belonged to king James and he earned quite a lot of money. An interesting fact is women weren't allowed to go on the stage because they thought it was not respectable so only men were actors. Boys would play the parts of woman.

Commentary

This pupil had initial difficulty in designing a planning format and the one produced was done through discussion with the teacher in shared writing. However, he contributed ideas about the areas he wanted to include in the plan, and with prompting was able to suggest broad headings and a sensible order. The pupil has followed the plan closely and this has enabled him to organise his writing effectively without the additional support of a writing frame. The writing is partially chronological but much of the information, e.g. introduction, about the Globe, social background, is not. The order chosen is helpful in communicating the information clearly to the reader.

Next steps

The pupil needs more practice in planning writing independently, e.g. starting with paired quick planning, moving into more independent planning in order to achieve this objective.

Wr15 Express a view

Express a personal view, adding persuasive emphasis to key points, e.g. *by reiteration, exaggeration, repetition, use of rhetorical questions.*

About this objective

This objective is linked to S13 Stylistic conventions of non-fiction (e) persuasion, which will probably precede it in the same unit of work. Pupils will need to analyse examples of persuasive writing before writing independently. Pupils first meet this text type in Year 4 term 3 and so teaching this objective in Year 7 is about revisiting, reinforcing and extending existing knowledge.

Preparatory work will be rooted in reading a whole range of persuasive texts: media texts, editorials, advertisements, posters. Shared and guided reading sessions will focus on the word and sentence level features within this text type and much of the preparatory work will be oral. Also, emphasis will be placed on establishing the importance of awareness of purpose and audience when constructing 'text'. Pupils will investigate together the conventions of persuasive texts and use a checklist to assess their own writing.

What to teach

Pupils should be taught the effective use of:

- repetition of words, phrases and structures;
- phrases which signpost each technique;
- alliteration;
- the active involvement of the intended audience through:
  - use of the first person plural;
  - direct address using second person;
- use of statistics or quotations;
- use of rhetorical questions;
- anecdote: telling an amusing or interesting incident in order to illustrate a point, for example, giving a specific example of someone's experience in order to highlight conditions.

Teaching approaches

- As a starter, ask pupils to produce a strong statement (positive or negative), then swap with another pupil and turn their statement into a rhetorical question. For example:
  I like kittens → *Who can resist a cute kitten?*
  Monsters are horrible → *When did you ever meet a nice monster?*
  One day off is useless → *What on earth are we supposed to do with a single day's holiday?*
  Lime green cars are awful → *Why does anyone actually buy a lime green car?*
  That's a bad idea → *Where do they get these ideas from?*
  Use feedback to create a bank of possible structures.
- As a starter activity, give pupils a noun and ask them to propose relevant adjectives which imply an opinion and could therefore persuade a reader one way or another. For example:
  dog → *cuddly, loyal, intelligent, friendly*
  dog → *noisy, messy, demanding, stupid.*
- As a starter activity, use a drama activity where pupils go into role and try to persuade each other to buy an everyday item. As a class, pool together the persuasive techniques used and discuss which ones will work in writing.
- Analyse an effective persuasive text through shared reading, using text-marking to help pupils to note persuasive features.

BEST COPY AVAILABLE

- Present a short piece of text where the purpose is to persuade but it fails. In shared reading establish why it is unsuccessful. In a subsequent shared writing session, model adding relevant rhetorical devices to make the writing persuasive. In guided or independent work, present a subsequent session of the text, for pupils to do the same.
- Demonstrate the writing of a piece of persuasive text, such as the first paragraph of a fund-raising letter, emphasising the use of persuasive features. Use a checklist drawn up by the class, arising from the shared reading, which will list persuasive devices, and display for use in future lessons.
- Pick out four or five emotive words from an advertisement or leaflet. For each word, briefly explain how or why it appeals to your emotions, in a modelled writing session. The same idea could be used for paired redrafting with a response partner.
- Investigate the structure of a persuasive text by asking pupils to write a single-phrase subheading for each main section, or by way of a sequencing exercise.
- Use the skeleton plan of a piece of analysed text as the basis for the plan for a new piece of writing. Demonstrate how the new ideas will fit into the plan.
- Ask pupils to devise a poster outlining some of the persuasive devices they have learned which will help other pupils in their writing.
- Through guided writing, encourage pupils to analyse each other's work in terms of whether they can be persuaded by the structure and language of the text, and to suggest areas for improvement.
- Use the plenary to encourage pupils to identify persuasive features in each other's writing.

To assess this objective

Assess first the class's ability to deploy words and sentences effectively in short activities which focus on the word and sentence level features of persuasive writing. These activities could easily be presented as interactive 'show me' starter activities.

Then assess pupils' ability to manipulate language more fully in an oral exercise in which they express a personal view and use as many of the techniques they have learned as possible. This will give them the opportunity to experiment, practise and play with techniques, and will also be directly aimed at the audience of the rest of the class. This is a good opportunity for the collaborative creation of text and should lead to plenty of self-evaluation and peer assessment.

Lastly, construct a more formal writing task in which pupils need to choose the most effective writing techniques for changing the thinking or behaviour of the audience. The writing of this task may go further and include presentational devices such as pictures and diagrams, and may usefully be combined with using the ICT suite. This writing will be assessed for its overall cohesion, and will focus as much on paragraphing and the logical links between paragraphs as on the persuasive techniques themselves. This is now moving closer to the teaching of the equivalent writing objectives (Wr13 and Wr14) in Year 8.

Sample task

- Pupils make a list of issues of extreme unimportance. They then choose one as a campaign issue and treat the task as a pastiche, modelling the rhetorical devices on those used in famous persuasive texts. For example: *I have a dream that one day those who are at present languishing in the trough of using ballpoint pens will one day rise up and enter the kingdom*

of fibre-tip pen users. The challenge is to use as many rhetorical devices and persuasive techniques as possible.

- After the pupils have composed their first drafts the teacher presents a text which may be an amalgam of pupil outcomes, which highlights interesting development points. These are then shared on the OHP and the pupils continue the process of refining their own pieces to make them more effective as persuasive tracts. This will follow the redrafting sequence within Wr1 Drafting process.

Performance indicators
Always sometimes rarely

- Can express a personal view with a strong opening statement.
- Can use rhetorical devices.
- Can use emotive vocabulary and exaggerated language effectively.
- Uses colloquialisms appropriately.
- Uses persuasive connectives to add emphasis and give shape to the text, e.g. *of course*.
- Can engage with the reader by direct address.
- Can sustain a point of view, offering both fact (e.g. statistics) and opinion in support.
- Can compose an appropriate closure.
- Can adopt an appropriate layout which may include presentational devices.

Example script
Here the pupil has been asked to compose a rousing speech for the headteacher to win over the hearts and minds of Year 7 to attend the School Summer Fayre.

Year 7 pupils, fellow inhabitants of this school, good people.
I have called you together here today not to lecture you, not to give you information, not even to an act of worship. No, we are assembled today for something greater than this, indeed greater than all of us. This Saturday, as you know, is no ordinary Saturday. This Saturday is the day we have all been waiting for - yes the day of our School Summer Fayre.

I know there are some in this school, not in this room, I know, but yes, I must say it, lurking in the corners of this school, who may think there are other, better, ways of spending a Saturday. There are others, too, who may say the energy should be put into something different. But what I say to you, year 7, is this. When your grandchildren sit on your knee in 50 years time and ask what did you do when the Summer Fayre was on? Will you be able to say you were one of the happy few who made that day a great occasion?

So I say to you now, go to your classrooms, go to your tutors, and go to your homes and let everybody know that you will be there on that wonderful day.

Commentary
This pupil has clearly been versed well and has looked at good models to draw from. It is a piece of writing which fulfils many of the performance indicators. She has succeeded in engaging with the audience by direct address and has used rhetorical devices. She has used other standard forms of persuasion such as reiteration – saying it in threes effectively – and use of emotive vocabulary, e.g. *lurking*.

BEST COPY AVAILABLE

Next steps

She would, however, benefit from further practice with some of the criteria for effective persuasive writing, for example, in expressing a more personal view. She could use opportunities for varying sentence structure further and focus on the effect of short sentences. Similarly this piece does not yet sustain the point of view, and does not use statistics or attempt to persuade through 'blinding with science'. Further work on other types of persuasive language would be beneficial, even though this is in many ways an accomplished piece of writing.

Wr19 Reflective writing

Write reflectively about a text, taking account of the needs of others who might read it.

About this objective

This objective requires pupils to write reflectively, commenting and giving opinions and value-judgements about any text type. These could include visual or media texts as well as written texts. It links to the Year 7 reading objectives, particularly R8 Infer and deduce, R10 Media audiences and R12 Character, setting and mood. Pupils will need to read for inference and deduction before they can write reflectively about a text. Shared and guided reading and discussion about the implied meaning and construction of texts help prepare pupils for writing. Models and shared writing support pupils in writing independently.

What to teach

- How to read beyond the literal and how to infer
- The variety of ways of structuring a review, depending on purpose
- That different readers can interpret texts in different ways and to consider how readers with different backgrounds and interests might respond
- How authorial technique impacts on the reader
- How to justify opinions, using reference, summary, paraphrase, explanation and direct quotation, and how much detail is needed to explain events to the reader
- How to use phrases such as *in my opinion, I think that, this makes me feel,* which will indicate clearly where views are personal and show that the pupil is recognising that other interpretations may exist
- The use of speculative language (e.g. *could, might, perhaps*), particularly if discussing alternative interpretations
- The appropriate degree of formality and how it varies depending on the purpose and audience of the writing
- Which tense to use when describing events in the text (past) and when making comments about the text (present)

Teaching approaches

- As a starter, give pupils a range of reviews. Their task is to match the review to the intended audience.
- As a starter, read a text aloud and ask pupils to identify the intended audience. This can be repeated with increasingly complex texts.
- In a shared reading session, explore an example of reflective writing about a text, noting its text, sentence and word level features. The text should be annotated with the intended reader in mind.
- Model writing the beginning of a written response, focusing on the level of detail needed, how personal opinions are stated, ways of making references to the text, the use of tense and how tentative or confident the language is. Next, involve the pupils in writing subsequent sections.
- To prepare pupils for independent writing, use role play to encourage a range of responses to texts, for example, through role play of an interview, balloon debate, role on the wall activity (see page 64). This fosters a range of responses, from short comments to extended argument.
- Share draft reviews previously written by individuals in a guided group. Identify the conventions used in the writing and suggest others that could be added.
- Use guided sessions for pupils to draft a review, then share their work:
  - during writing, revise the key strategies they might use (e.g. rereading, using holding words), prompt, ask for clarification, check the appropriate use of tenses and vocabulary, and ask for reasons behind opinions;

BEST COPY AVAILABLE

  - in evaluating the writing, guide pupils by prompting, questioning and focusing on the agreed text conventions.
- Invite pupils to take on the role of judges of a literary award (which could include media, non-fiction and picture books). They should submit a written reflection on the text they are nominating to win. Groups discuss the merits and otherwise of each before drafting the written review.
- Ask pupils to read a range of reviews written by the class, for a range of intended audiences. They then evaluate how effectively they feel the review has taken account of the intended audience's needs.
- Identify a range of specific readers. Pupils take on one of these roles and evaluate a review, judging how effectively it has taken their needs into account.

To assess this objective

Analyse a piece of evaluative writing. Focus on overall organisation, paragraphing (point, explanation, example) and linking phrases, as well as a balance between recount or description and opinions or value-judgements.

Sample task

Pupils write a review of a book they have read recently for the school magazine.

Performance indicators

Always sometimes rarely

- Can organise writing into accurate paragraphs.
- Can consistently use appropriate tense (present).
- Can make personal comments about text.
- Can give opinions with supporting evidence.
- Can comment on strengths and weaknesses.
- Can use connectives to balance strengths and weaknesses (e.g. *although, however, still*).
- Can use connectives to indicate use of evidence (e.g. *this shows that, I think this is because*).
- Can use a range of precise and powerful adjectives to evaluate (e.g. *dull, frightening, lively, spine-chilling, mind-blowing*).
- Can use a range of powerful adverbs to evaluate precisely (e.g. *unpleasantly, revoltingly, beautifully*).
- Can use appropriate terminology (e.g. *main character, author, audience, reader, set*).
- Can write with a clear sense of audience.

Example script

These are three extracts from a book review.

Extract 1 introduction

The book I read recently is The Eighteenth Emergency by Betsy Byars. It is about a boy called Benjie, but at school they call him mouse. He gets bullied by this boy called Marv Hammerman. It is set in America so the language they use is American, like sidewalk instead of pavement.

Extract 2

I think the start of the book is really good because it makes you think what it would be like to be Benjie and be really scared of somebody like a bully. He runs up the stairs and gets to his apartment and his mum dosnt belive him. She thinks he has done something wrong and it might be his fault.

Extract 3

Some of the bits in the middle get a bit boring because nothing really much happens. I liked the bits where he was talking about how to deal with emergencies. I learnt that the eigteenth emergency is where a bully tries to get you. I think the idea of emergencies will appeal to other year 7s.

At the end of the book Benjie lets the bully beat him up. I think he does this so that he gets it over with. He knows he has upset Marv Hammerman by drawing pictures of him and Marv has to hit him to get his revenge. Benjie starts to understand what Marv is really like. Altogether I would give this book 8/10.

Commentary

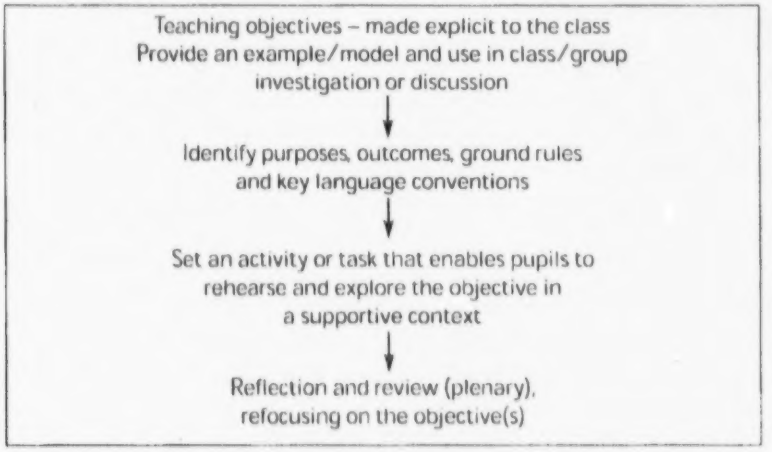
The pupil has included his personal opinion in the review and makes some attempt to record the strengths and weaknesses of the text. There is a general sense of audience and he specifically refers to Year 7 pupils. He organises his writing into paragraphs.

A greater variety of sentence structures – simple, compound and complex – needs to be used to enliven the writing style. There needs to be further variation in the use of appropriate connectives. The pupil has only used the adjectives *good* and *boring* to evaluate. A bank of more powerful adjectives could be built up through lesson starter activities, perhaps inventing compound adjectives and adverbs (e.g. *blood-freezingly, yawn-making, brain-scramblingly*). He has made little use of subject terminology.

The review shows some understanding of meaning in the text but does not yet show enough evidence of deduction or inferential understanding, and rarely moves beyond the literal. Critical evaluation is not present and comment on how authorial technique impacts on the reader is underdeveloped. The pupil needs further practice in defining the conventions of a review by investigating examples during shared and guided time.

Teaching speaking and listening objectives

This section contains a bank of teaching ideas to help the teaching of key text level objectives for speaking and listening in Key Stage 3. Teaching with the speaking and listening objectives either involves linking them in with other objectives from the framework, or setting up specific sequences of work on speaking and listening designed to teach clusters of objectives. A typical teaching sequence will look like this:


Teaching objectives – made explicit to the class
Provide an example/model and use in class/group investigation or discussion
Identify purposes, outcomes, ground rules and key language conventions
Set an activity or task that enables pupils to rehearse and explore the objective in a supportive context
Reflection and review (plenary), refocusing on the objective(s)

Examples/models

One of the practical difficulties in teaching speaking and listening is gaining access to good models to enable investigation, analysis and reflection. In some cases, this may involve using examples on audio and video tape. On other occasions the teacher will need to model or demonstrate what is expected.

Identifying ground rules and language conventions

Because spoken language is ephemeral, key ingredients in teaching it are to engage pupils in preliminary discussions about the purposes, outcomes and approaches they will need to adopt, and to pick out some key criteria for success.

The sections in the following pages entitled *What to teach* focus specifically on features of language typical of different purposes for speaking and what pupils need to know and do as listeners when listening for different purposes. Pupils need to draw these out after they have analysed and investigated models and examples, but teachers may need to draw explicit attention to key features, especially as looking this closely at the language and structure of interactive talk may be a new challenge for pupils at Key Stage 3.

Activities and tasks

Teachers should plan tasks and activities that will focus pupils' attention on the objective and will prompt and provoke successful usage. Close attention will need to be given to:

- **groupings:** size; composition;
- **tasks:** group outcomes (spoken as well as written); clear time constraints; tasks that promote different kinds of speaking and listening;
- **classroom layout and organisation:** to enable a move from whole-class to pair/group talk and back again; to enable groups to form and re-form, or for pupils to move from group to group;

BEST COPY AVAILABLE

- **feedback:** setting different aspects of a task to different groups to avoid repetition; using 'envoys' to take a group's ideas to a new group; determining the spokesperson at the outset; managing it centrally if there are messages everyone must get in the same way.

Encouraging reflection and review

- Teach pupils specific terminology such as: *turn-taking; contribution; anecdote; spokesperson; appropriateness; non-standard; monologue; dialogue; tone; emphasis; ambiguity; intention; sub-text; pace; eye contact; body language.*
- Introduce talk logs or journals. Encourage pupils to note down successful contributions, and areas for improvement.
- Discuss and agree in advance specific criteria for success, and use to assist self-evaluation.
- Use pupil observers to stand back and observe others and then to feed back at a plenary session.
- Build in quick pair/group discussion as a matter of routine at the end of an oral activity.

Drama techniques

- **Freeze-frame**
  Pupils select a key moment and create a still picture to recreate it. Use for reflection by other groups, or to lead into thought-tapping.
- **Thought-tapping**
  Pupils speak aloud private thoughts and reactions in role. The teacher freezes an improvisation or scripted piece, and activates an individual's thoughts by tapping them lightly on the shoulder.
- **Mime**
  Pupils show a key moment or interpret it without words, using exaggerated gesture and facial expression.
- **Hot-seating**
  One person takes on the role of a character from a book or from real life/history, etc. Others plan and ask questions and the pupil responds in role.
- **Role on the wall**
  Draw an outline of a character on a large sheet of paper. With either improvised or scripted drama, ask pupils to build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or situation explored.
- **Transporting a character**
  In groups pupils take a character and transport them to a different place/time zone, or to interact with a different set of characters. The aim is to preserve the key features of the role. For example, transporting a character into a chat show, or placing him/her on trial.
- **Alter ego**
  Groups offer advice to another character at a critical moment in his/her life.
- **Forum theatre**
  One group acts out a scene in front of others surrounding them in a circle. Watchers are able to stop the action and make suggestions for improvement, possibly by demonstration, before action proceeds.

Resources

- *Teaching speaking and listening in Key Stages 1 and 2*, QCA/99/391
- *Year 7 speaking and listening bank*, DfEE 0141/2001
- *English department training 2001*, DfEE 0234/2001
- *Literacy across the curriculum* training file, DfEE 0235/2001

BEST COPY AVAILABLE

SL1 Clarify through talk

Use talk as a tool for clarifying ideas, e.g. *by articulating problems or asking pertinent questions.*

About this objective

This objective develops the use of talk as a tool for developing thinking. It is likely to be taught in the context of problem-solving, planning a project or discussing an issue. It needs to be taught in a range of contexts and is clearly a cross-curricular objective. It links to objectives SL10–S14, for working in a group. The objective requires pupils to listen closely and contribute effectively to talk through building on, questioning and challenging the points made by others.

What to teach

- How to start by defining the task, e.g. *Right, so what have we got to do?* Specific problems or difficulties should be outlined before and during the task, e.g. *We don't understand the bit where...*
- Talk is likely to be tentative, e.g. *Perhaps she means that...* Points will be expressed in a more informal register than, say, a prepared pupil presentation.
- How to signal new ideas or assertions, e.g. *Well, another way of looking at it...* Reiteration may be marked by phrases such as *Anyway, I still think...*
- How to ask speculative questions, e.g. *What do you think this bit means?*
- To make connections between ideas, e.g. *So if that means... surely this must...*
- How to work cooperatively, supporting each others' positive points through affirmatives, e.g. *Brilliant! That's it!* and elaborating on comments, e.g. *Yes, and there's another example in the second paragraph...*
- How to take turns in both whole-class and small-group work. Alert listeners to the need to judge the right moment to contribute and remind speakers of the importance of letting others join in.
- There will be pivotal points during discussion when important ideas or solutions are proposed. These need to be clearly signalled and backed up with evidence, e.g. *Surely the most important statement is... because...* The speaker may need to monitor understanding, e.g. *Do you see what I mean?*
- How to counter or challenge ideas and offer supporting evidence, e.g. *Yes, but on the other hand...*
- How to manage discussion as it proceeds, by occasionally taking stock, e.g. *Right, so we've agreed that...*, before proposing the next step, e.g. *So now we need to...*

Teaching approaches

- Provide opportunities for discussing interesting and challenging ideas: poems, newspaper articles, topical issues. Provide a range of groupings over time: pair, small-group, whole-class. Make sure tasks are open-ended; they may include problem-solving and decision-making.
- Analyse short extracts from radio or television programmes which feature discussion and debate. Provide a transcript on OHT or handout. Pause the tape at an interesting point and consider how the participants are using talk. Ask the class to highlight further key features and annotate the script before more detailed discussion with the whole class. Together, identify and list key dos and don'ts. Ask pupils to make an advice booklet for other pupils.

BEST COPY AVAILABLE

- Model positive and negative types of contribution before small-group or whole-class discussion. This could be a role play set up in advance and involve the teacher and two pupils, or you could provide behaviour cards, for example:
  Person 1: You continually interrupt.
  Person 2: You are very inattentive.
  Person 3: You are divergent, always going off in interesting but irrelevant directions.
  Person 4: You understand the task and want to complete it properly.

- Devise a short speaking and listening aide-memoire that is included on the task sheet. This will explain the features you expect pupils to use and provide examples, for example:

Features of talk	**Example**
1. If you disagree, politely explain why and back up your views with evidence.	*Well, I don't really agree with that. Look at this bit in the second paragraph...*
2.	
3.	

- Allocate specific roles to members of groups, for example, chairperson, scribe, summariser.
- During group discussion work, intervene to ask clarifying questions, offer new information, monitor progress or move things on, e.g. *Have you looked at this bit where...? So what's your current thinking on...? So your next step will be to...*
- Praise effective contributions during small-group and whole-class work, e.g. *Sam, that's brilliant because you've...* Comment constructively on how unhelpful comments could be improved. Remind the class of positive features identified at the outset: taking turns, cooperative signals, positive ways to express disagreement, bringing in less confident group members, taking stock, asking pertinent questions.
- Ask pupils specific questions at critical points and seek elaboration to ensure clear, logical answers. Constructively challenge inconsistent, woolly or ambiguous points. Capitalise on hints of penetrative thinking by asking further questions or offering a supportive comment, e.g. *So this means you think that...*
- In whole-class discussion, periodically sum up the discussion so far. Note key points or sticking points on the whiteboard and suggest fruitful next steps.
- Encourage notes and diagrams to help thinking during discussion. Explain De Bono thinking strategies to support specific types of discussion, e.g. do a CAF (Consider All Factors) to generate a list of factors which may influence a decision, or a PMI (Plus, Minus, points of Interest) to itemise the advantages and disadvantages of an idea.
- Ask pupils to keep a talk log in which they jot down preparatory notes for tasks, record teacher expectations, reflect on their oral contributions, jot down outcomes of discussion, record areas for improvement.

To assess this objective

A routine of peer and self-assessment can be used for pupils to reflect on and develop their skills. Teacher observations and notes or ticksheets for specific aspects of this objective could also be used.

BEST COPY AVAILABLE

Sample task
After reading discursive texts on other topics and listening to a debate and identifying key features, pupils discuss the premise: *School uniform is outdated and irrelevant to pupils in the 21st century.*

Performance indicators
Always sometimes rarely
- Can articulate ideas clearly.
- Can use modal verbs in making suggestions (*could, might, may*).
- Can respond to questions and clarify ideas.
- Can ask pertinent questions.
- Can respond to peer talk by building on ideas.
- Can respond to peer talk by asking questions.
- Can respond to peer talk by challenging ideas.
- Can respond to peer talk by offering opposing views.
- Can use evidence to support points.

Example script
This is an extract taken from a tape of a group discussion. The commentary will focus on Pupil 3.

Pupil 1: I think school uniform is a good idea. It's alright, the colours and that.
Pupil 2: Just cos you like the colours don't mean it's a good idea. I'd rather wear my own clothes.
Pupil 1: Don't want to wear my decent stuff to school.
Pupil 3: Yes but what about the competition. Everyone'd just try and have a go at each other by wearing loads of designer stuff and some parents can't afford it can they?
Pupil 4: Mine can.
Pupil 3: Should we be proud of our uniform though?
Pupil 1: Dunno really. If we get into trouble and we've got uniform on they know where we're from don't they.
Pupil 3: Yeah, but then it does make the school seem better if we look smart.

Commentary
This short extract does not give a complete indication of whether the pupil has achieved the objective. She raises questions in response to peer comments and poses an alternative point of view, exemplifying her points clearly. She tries to focus the discussion and builds on what other pupils say, moving the discussion on. She demonstrates an understanding of the subject matter and the issues around it. The pupil will need further opportunities to use talk to clarify ideas in a variety of stimulating contexts in order to assess this objective fully.

BEST COPY AVAILABLE

SL6 Recall main points

Listen for and recall the main points of a talk, reading or television programme, reflecting on what has been heard to ask searching questions, make comments or challenge the views expressed.

About this objective

This objective requires sustained listening and response in a variety of contexts. The objective could be a good cross-curricular focus, requiring pupils to develop listening skills using common techniques. It links closely with note-taking skills and the ability to retain or record relevant information. Providing note-taking grids can support pupils by giving more detailed prompts for those who need them module 8 Listening, and module 9 Making notes. In the *Literacy across the curriculum* training file provide strategies to support note-taking.

What to teach

- How to recognise the main organisational features of different types of spoken texts. For example, a television documentary may start with an explanation of its purpose, raise a series of points, and end with an overview which possibly raises further questions. Knowing about the structure of the material in advance will help pupils listen out for relevant information.
- There may be specific phrases which signal to the listener that a key point is about to be made, e.g. *Another point...*, *Furthermore...*, *So...*, *To sum up...* Knowledge of these oral markers will help pupils recognise when key points are about to be made.
- How to prepare in advance for a listening task, e.g. preparing questions, making notes based on prior knowledge, anticipating key points or identifying a specific piece of information to listen out for.
- How to use a range of note-making skills to record relevant information, ideas and questions for later use. Note-taking is not just about recording key points: a well-prepared note-making task can ensure that pupils reflect on, ask questions or challenge information which they hear.

Teaching approaches

- Near the start of the year or at the beginning of a new year, ask pairs of pupils to think about why listening is important in school. Provide a simple two-column handout for them to gather ideas, for example:

	Advantages	**Disadvantages**
Listening well		
Not listening well		

  Discuss this with the whole class before asking pupils to produce a poster entitled *Why it's important to listen well.*
- Before important listening work, work with the class on analysing the organisational features of the type of material pupils will encounter. If it is a talk by you, a pupil or a visitor, ask the class how the speaker may have organised their notes. What will be the main headings? What will be the implications for listeners? If you are about to read a newspaper editorial or opinion piece, explain how it is organised, e.g. introduction followed by points for, followed by points against, followed by the writer's view. If you are about to use a series of short television programmes about language, explain to the class that each one has the same formula, or that the specific programme about to be viewed has, say, five different sections.

BEST COPY AVAILABLE

- Provide the class with a short list of helpful phrases that may guide listeners towards key information. For example, if pupils are watching a video about Elizabethan theatre, the narrator may signal moving on to another aspect with a question such as *So what kind of audiences went to see...?* or a phrase such as *Another important feature of....* Preview the programme yourself and give actual examples.
- Build in follow-up tasks that depend on focused listening. Explain to the class what they will do while listening and what they will do afterwards with the information. Present the task on a handout in the same way as you would a writing task. Examples of follow-up tasks:
  - in pairs, give a presentation on the key points of one part of the talk, reading or programme, and give their views on a particular aspect;
  - write a counter-argument to a talk, reading or programme which presents a particular viewpoint;
  - use newly gathered information in a formal debate or whole-class discussion;
  - write a review of a visiting speaker's performance.
- Explicitly teach note-taking skills to help pupils record and support recall of information: selection of points, use of abbreviations, bullet points, key words. Ask a pupil to tell you about a personal interest or their views on a topical issue and use the whiteboard or OHP to model effective note-making. Repeat with another pupil and ask the class to make notes independently. Get two or three to do it on an OHT; show and discuss their notes.
- Demonstrate different kinds of diagrammatic note-making such as flow charts and star charts. Explain their use and record the information on a two-column grid: method for making notes and when to use.
- Provide structured templates for note-making which will require pupils to do more than just record information as they listen. Encourage questions by including a space or box and build in time during and after the reading or video to note questions. Generate comments by providing a two-column template: key points and comments. Encourage pupils to challenge views by providing them with a ready-made list of bulleted key points in one column and a column alongside for What You Think and Why (or Agree/Disagree and Why). Take work in and provide feedback.
- Give pupils opportunities to ask questions, make comments, challenge views during listening work: stop the video or reading and ask for comments. Alternatively, ask pairs to discuss their views for 30 seconds, then take a few comments before continuing the task. Provide time after listening for oral responses: you might ask the class to jot down three questions or comments before taking feedback. Don't just accept comments! Seek elaboration and ask for reasons, evidence.

To assess this objective

- Pupils could be asked to listen to live speakers (e.g. peers, guests), audio or video tapes. They should listen to a range of different spoken 'text types' and for different purposes. Examples are narrative extracts, autobiography, biography, interviews, chat shows, orations, talks by experts, extracts from plays, sports commentaries, school TV programmes.
- Prompt sheets such as checklists to tick or true/false sheets could be given as an additional support for some pupils.
- Pupils' notes from a listening activity and self-assessment could be used to assess this objective.
- Whole-class discussion with feedback, for example, in the plenary, and/or teacher observation of small-group discussion could also be used.

72 BEST COPY AVAILABLE

Sample task

As part of a biographical/autobiographical unit pupils listen to audio recordings of Earl Spencer's and Mark Antony's orations. Before listening they brainstorm what they know about Lady Diana and Caesar; on the first listening pupils note the main points of what is said about them; and on the second listening note the oratory techniques used (on a checklist). After listening, pupils note their opinions on the effectiveness of the orations, and ask any questions.

Performance indicators

Always sometimes rarely

- Can listen for and recall some relevant points.
- Can listen for and recall most of the main points.
- Can make notes of key points while listening.
- Can make simple comments on the effectiveness of spoken texts.
- Can make well-explained comments on the effectiveness of texts.
- Can ask own questions in response to texts.
- Can give different points of view to the ones in the text.

Example script

Oration	Earl Spencer	Mark Antony
Before listening What do you know?	Lady Diana Spencer Died in car crash, sons William? Married to Prince Charles	Julius Caesar Roman emperor, murdered
Listening 1 What do they say about the person?	Beauty, selfless, British girl, magic, young, sense of humour, smile, helped people, insecure, honesty, charity work	Ambitious, friend, faithful
Listening 2 What techniques do they use? 1. Direct appeal to audience 2. Emotive language 3. Repetition 4. Rhetorical questions	1. you, we are all united 2. shock, despair, tens of millions, loss 3. family in - country in - of compassion, of duty, of style	1. friends, Romans, countrymen, you 2. my heart is in the coffin with Caesar 3. Brutus says he was ambitious. And Brutus is an honourable man
After listening My opinion: how effective it is	He makes it sound like everybody loved her, also she wasn't like the other royals - she was more like an ordinary person and cared about everyone. I think it's very effective.	He's very clever because he makes you think the opposite of what he says - he repeats Brutus is an honourable man which makes the audience think that actually he's not and Caesar was not ambitious
Questions I have:	Why didn't Prince Charles or the Queen do a speech?	Who is Brutus? Why doesn't Mark Anthony just say he's lying?

Commentary

The pupil is clearly able to listen and recall many relevant points and identify and recall techniques used by the speakers. He can also make clear notes while listening. He has commented on a key effect of the Spencer speech on the audience (*He makes it sound like...*), explained it and made an evaluative comment. Similarly, with Mark Antony's speech the pupil can clearly explain and evaluate a main effect of the speech. He is able to reflect on what has been heard and ask pertinent questions which show understanding of the text and context. In the whole-class discussion the pupil was able to contribute by making some of these points and further explaining the effects of the emotive language (paraphrased: *Tens of millions makes it sound like a really huge number, as if everybody in the world loved her and was upset.*)

Next steps

This shows evidence towards achieving the objective, but the pupil needs opportunities to listen to other types of spoken text and challenge the views expressed.

SL10 Report main points

Identify and report the main points emerging from discussion, e.g. *to agree a course of action including responsibilities and deadlines.*

About this objective

This is a cross-curricular objective and links with the other speaking and listening objectives, especially SL6 Listening and SL11–SL14 Group discussion and interaction. This objective requires pupils to report the main points from discussion in a variety of ways, e.g. to another group, to the teacher or to the class. Speaking frames or sentence-starter oral prompts could be given to support pupils in structuring their report back. Pupils will probably need to take notes of key points as an aide-memoire. Teacher modelling or note-taking frames may provide useful support. Teachers could also use pupils primed for the task to model reporting back key points for the rest of the class.

What to teach

Identifying main points

- Adjectives to convey importance: *main, key, significant, important, crucial*
- Adverbs to convey intensity of feeling: *strongly, firmly, fervently, surely*
- Adverbials at the start of sentences to gain attention or establish control: *Right..., So...*
- Connectives to signal opposing views: *but, conversely, alternatively*
- Connectives to summarise views: *therefore, so*
- Connectives to indicate a sequence of ideas: *firstly, secondly, thirdly, next, then, also*

Reporting main points

- Orientate audience by giving context of discussion: *Our group was discussing...*
- Itemise main points using the first person plural, e.g. *First of all we agreed that...* and giving reasons, e.g. *This was because...*
- Signal movement to next point, using an introductory sentence stem or connective: *Our second point was... Secondly... Next...*
- Conclude the report: *Thus, our view is..., Therefore, we felt...*
- How to make brief notes to support oral feedback

Language associated with roles adopted

Phases of discussion	Chairperson	Group members
Initiate discussion	• *Right, we need to decide...*	• *I think we need to... because...*
Generate ideas	• *Does anyone have any ideas about...?*	• *What about...?*
Express support for others		• *Go on..., Yes, I agree because... What then...?*
Discuss different viewpoints		• *I feel strongly because... But don't you think we need to...because...? But surely we also want to include...? What about Jane's alternative ...? But surely that was more important because...*
Check understanding		• *Do you see what I mean?*

BEST COPY AVAILABLE

Identify main ideas	• *Right, we need to agree on the main points... Would anyone like to suggest...*	• *Surely one of our main points was...? Several people felt strongly that...*
Establish responsibilities and deadlines	• *Okay, so we need to decide who is going to do what... Right, who would like to...? John, do you think you could get that done by...? Right, let's summarise our decisions... Shall I sum up what we've agreed? The group decided that... Let's run through the main points we've agreed...*	• *I would like to...*

Teaching approaches

- Act out a group discussion with some colleagues or pupils, or model identifying key points from whole-class discussion with pupils. Particularly when pupils have not had much experience of this, provide a proforma with headings (main points, actions, responsibilities) for support. Model how to use this effectively. Draw explicit attention to how to summarise and report back succinctly.
- Conduct whole-class discussion based around a key dilemma faced by a character. Appoint a small group of pupils to act as observers, to note the key arguments and then to summarise and reach a considered verdict on what the character should do. Discuss successful strategies used by the observers.
- Allocate roles, such as observers, to pupils and/or teaching assistants. Ask them to report back key features of successful strategies used.
- Show pupils extracts from the QCA *Exemplification of standards* video, used as example of group discussion, for pupils to observe and practise skills of summarising and reporting. Provide opportunities for pupils to compare and discuss their key points.
- Devise a checklist with pupils for identifying main points and reporting back. Pupils use this to evaluate how teacher feeds back main points to the class. This could also be used for pupils to evaluate their own work in this area.
- Pupils work in groups to conduct some research, for example, about aspects of Elizabethan theatre, life and history, or to plan a drama performance. After a planning session they give feedback to the teacher about progress, roles, responsibilities and deadlines.
- Provide opportunities for pupils to give feedback in a range of ways, for example, using an envoy, using jigsaw groups, reporting back to the class.

To assess this objective

- This objective could be assessed in PHSE and other subjects, as well as in English, where pupils plan a collaborative project, such as group research, an interview, ideas for an end-of-term trip, planning a whole-school event or collaborative reading.
- Pupils could report the main points from discussion in a variety of ways, e.g. to another group (rainbow groups, envoys, pyramid discussions or balloon debates), to the class or to a wider audience such as a school council. Teacher observation could focus on particular groups.
- Members of the group could take on different roles, e.g. observer, chairperson, scribe, reporter. The observer could evaluate peers.
- Teachers need to ensure that pupils are aware of how they are to identify, record and report back key points.
- Pupils could use blank OHTs to record key points and use these as aids when reporting back in the plenary.

Sample task

At the end of a poetry unit, pupils decide on tasks and responsibilities in the group for compiling an anthology of their own and chosen poems. The note-taking grid below was provided for recording decisions.

Action	Person responsible	Deadline

Performance indicators

Always sometimes rarely

- Can identify and summarise most key points emerging from a discussion
- Can report back most key points clearly.
- Can add supporting detail to key points in report back.

Example script

These are the key points emerging from the discussion reported by one pupil:

The first point is that Meryem will be in charge of the title page.

The second point is that there will be an index and this will be written by Sam.

The third point is that each one of us will include at least two of our poems. They will be written out really neatly and decorated. We decided that the decoration should try to show what's going on in the poem.

The fourth point is that we all need to have done our poems by next Tuesday.

The fifth point is that we will ask if we can use the library on year 8 day on Friday.

BEST COPY AVAILABLE

Commentary
The pupil has identified the key points of the discussion. They are clear and don't include irrelevant information. The pupil has included some supporting detail when she talks about the *decoration* of the poems, but does not do this for all points.

Next steps
An additional column for 'detail' on the note-taking grid could help her to address this. Teacher modelling or a speaking frame with more variety of sentence starters (*We agreed that..., because..., firstly..., our second point...*) could help the pupil sound more natural and fluent.

Additional evidence of reporting the main points from a variety of more challenging discussions would confirm that this pupil has achieved the objective.

SL15 Explore in role

Develop drama techniques to explore in role a variety of situations and texts or respond to stimuli.

About this objective

In Year 7 pupils develop a repertoire of drama techniques including hot-seating, forum theatre, freeze-frame, role play, thought-tapping, mime. This objective could be usefully assessed in drama, as well as in English lessons which focus on dramatic performance. Watching different types of dramatic performances will enable pupils to see the techniques in action and provide models and ideas for them in creating their own performances.

What to teach

- How to use questions to deepen understanding of character and situation: *What is happening? Who is involved? Where and when is it happening? Why is it happening? What has happened to bring this about? What do you think is going to happen next? How might the character be feeling? Why might s/he be feeling this way?*
- How to use speculative language: *perhaps, it's possible that..., she might have..., maybe.*
- Choices between using the first or third person. First person (*I, we*) is used for exploring a character's voice in role and revealing thoughts and feelings. The third person (*he, she*) is used for discussing a character's motivation.
- Subject-specific vocabulary (see Teaching approaches, below).

Teaching approaches

- Each of the following approaches needs to be modelled by the teacher, often working in role, and then explored by pupils, working collaboratively, with frequent opportunities to reflect on, evaluate and explain their work.
  - Improvisations using written or non-written stimuli: Pupils are given a stimulus, or a set of stimuli, and they improvise the situation suggested by the stimulus and also how it would develop.
  - Freeze-frame/tableaux: Pupils select a key moment and create a still picture to recreate it. This can be used for reflection by other groups, or can lead to thought-tapping.
  - Thought-tapping: While in role, pupils speak aloud private thoughts, feelings and reactions. The teacher freezes an improvisation or scripted piece, and activates an individual's thoughts by tapping them lightly on the shoulder.
  - Mime: Pupils show or interpret a key moment without using words, using exaggerated gesture and facial expression.
  - Hot-seating: One person takes on the role of a character (usually from a text). Other pupils plan and ask questions while the pupil responds in role.
  - Role on the wall: Draw an outline of a character on a large sheet of paper. Using either improvised or scripted drama as their evidence, pupils build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or the situation being explored. A variation of this task could be to ask pupils to write what they *know* about the character inside the outline, and what we *think* or *infer* about the character around the outside of the outline.
  - Transporting a character from one scene or situation to another: In groups pupils take a character and transport that character to another place or time zone to interact with a different set of characters. The aim is to preserve the key features of the role, for example, through transporting a character to a chat show, or by placing him/her on trial.

BEST COPY AVAILABLE

  - Alter ego: Groups act as 'thoughts in the head' and offer advice to a character at a critical moment in his/her life.
  - Forum theatre: One group acts out a scene in front of the others, who surround them in a circle. Watchers are able to stop the action and make suggestions for improvement, possibly by demonstration, before the action proceeds.
- Provide opportunities for pupils to develop their understanding of character through additional support structures like role cards.
- Watch television or video extracts which exemplify characterisation, and provide opportunities for pupils to see drama performances. After each viewing, discuss features that resulted in successful characterisation, encouraging pupils to develop their understanding.
- Provide a variety of stimuli, relevant to the unit of work, for pupils to explore in role, including: drawings; photographs; excerpts from novels, plays, letters, poems, autobiographies, travel writing, newspaper articles; television or radio extracts.
- Provide a series of three items, such as costume and props, which might be interpreted to reveal character. This could be a way into a text as a pre-reading activity, with teachers taking their cue for such items from their knowledge of the text.
- In groups, pupils could be asked to offer advice to a character at a critical moment. They could offer the advice as themselves, or in role as other characters. Thus, the advice could be their own thoughts in response to the dilemma, or could come from a play being studied, even using quotations from the play.

To assess this objective

Pupils need opportunities to demonstrate their knowledge and understanding in a variety of situations over time, in lessons where dramatic performance is the main outcome. It could be assessed alongside SL1, SL6 and/or SL10 Group discussion and interaction. It assumes collaboration and group work. The teacher could focus on a small number of pupils in a lesson and observe their performance, making notes. Self- and peer observation could also used.

Sample task

As part of a drama unit on *Macbeth*, pupils are given a dramatic oral retelling of the plot to spark their imagination. They are given extracts of key scenes in original language to dramatise, for example, the opening scene. They have been given some input on courtly gestures and Shakespearean language of address (e.g. *my noble lord*). As part of character work on Macbeth and Lady Macbeth, pairs improvise a scene where Lady Macbeth tries to persuade Macbeth to kill King Duncan and he tries to resist. Before doing this, the class brainstorms techniques that either could use.

Performance indicators

Always sometimes rarely

- Can show a character through voice.
- Can show a character through body language.
- Can show a character through responding to other characters.
- Can show understanding of the stimulus/text/situation.

Example script (Teacher observation notes)
Situation: Lady Macbeth tries to persuade Macbeth to kill Duncan. Macbeth tries to resist.

Drama technique: hot-seating
Pupil A: Uses flattery, 'But noble husband, you'd make such a brilliant king.' Appeals to his ambition, 'Don't you want to be King of Scotland?' Tries to appeal to greed, 'Think of all the money and luxuries we'd have, my love.' Tone of voice wheedling. Body language: bends towards him, smiling, touching M's arm.

Pupil B: Gives counter arguments, 'But he is our guest. We can't kill a guest.' 'What happens if we get caught?' But gives in to Lady Macbeth too quickly: 'Ok, I'll do it.' Looks at his wife but no particular expression. Voice monotone.

Commentary
(Focus on Pupil A) From the observation notes it is evident that this pupil clearly shows an understanding of Lady Macbeth's character and the situation she is in. She uses a variety of devices including flattery and insult to try and persuade her husband. The linguistic structures she uses include rhetorical questions (*Don't you want...?*), imperatives (*Think...*), models for suggestions (*you'd make...*). She listens and responds to Macbeth's counter-arguments. She alters her voice and body language to suit the role. Her improvisation is accurately based on textual knowledge.

Next steps
Evidence from further dramatic performance-based work would confirm that this pupil has achieved the objective.

BEST COPY AVAILABLE

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

NOTICE

Reproduction Basis

	This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.
X	This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").